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Delattre sculp.

From an Original Picture Painted by S^r G. Kneller, in the Possession of S^r Cha^s. Bunbury Bar^t.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS

UPON

K. RICHARD II.

WRITTEN BY

WILL. SHAKSPERE.

—SIC ITUR AD ASTRA.

VIRG.

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ANNOTATIONS

U P O N

K. RICHARD II.

ACT I.

Richard II.] IT is probable, I think, that the play (mentioned in Dr. Farmer's note before this) which Sir Gilly Merick procured to be represented, bore the title of HENRY IV. and not of RICHARD II.

Camden calls it—" *exoletam tragediam de tragicâ abdicatione regis Richardi secundi*; and lord Bacon (in his account of *The Effect of that which passed at the arraignment of Merick and others*) says "That, the afternoon before the rebellion, *Merick* had procured to be played before them, the play of *deposing King Richard the Second.*" But in a more particular account of the proceeding against *Merick*, which is printed in the *State Trials*, vol. vii. p. 60. the matter is stated thus: "the story of HENRY IV. being set

A i j

forth

forth in a play, and in that play there being set forth the killing of the king upon a stage; the Friday before, Sir *Gilly Merick* and some others of the earl's train having an humour to see a play, they must needs have *the play of HENRY IV.* The players told them, that was stale; they should get nothing by playing that; but no play else would serve: and Sir *Gilly Merick* gives forty shillings to *Philips* the player to play this, besides whatsoever he could get."

Augustine Philipps was one of the patentees of the Globe playhouse with *Shakspeare* in 1603; but the play here described was certainly not *Shakspeare's HENRY IV.* as that commences above a year after the death of Richard.

TYRWHITT.

Line 2. —thy oath and band,] When these publick challenges were accepted, each combatant found a pledge for his appearance at the time and place appointed. So, in *Spenser's Faery Queen*, B. IV. ch. 3. st. 3.

"The day was set, that all might understand,

"And pledges pawn'd the same to keep aright."

The old copies read *band* instead of *bond*. The former is right. So, in *The Comedy of Errors*:

"My master is arrested on a *band*." STEEVENS.

46. —right-drawn—] Drawn in a right or just cause. JOHNSON.

65. —inhabitable,] That is, not habitable, uninhabitable. JOHNSON.

Ben Jonson uses the word in the same sense in his *Catiline*:

"And

“ And pour’d on some *inhabitable* place.”

STEEVENS.

So, in Brathwaite’s *Survey of Histories*, 1614 :
 “ Others, in imitation of some valiant knights, have frequent *desarts and inhabited* provinces, echoing in every place their own vanities, endorsing their names on the barks of trees.”

MALONE.

77. *What I have spoke, or thou canst worse devise.*] The folio reads,

What I have *spoken* or what thou canst devise.
 The quarto of 1615, according to the text.

MALONE.

82. *And, when I mount, alive may I not light,*] The quartos 1608, and 1615, read :

And when I mount alive, alive may I not light.

STEEVENS.

85. ———*that can inherit us, &c.*] To *inherit* is no more than to *possess*, though such a use of the word may be peculiar to Shakspeare. Again, in *Romeo and Juliet*, act i. sc. 2.

“ ———such delight

“ Among fresh female buds shall you this night

“ *Inherit* at my house.”

STEEVENS.

Again, in a subsequent scene in this play :

“ ———Gaunt as a grave,

“ Whose hollow womb *inherits* nought but bones.”

MALONE.

118. ———*my sceptre’s awe*——] The reverence due to my sceptre.

JOHNSON.

154. *This we prescribe, though no physician ; &c.*]

I must

I must make one remark, in general, on the *rhymes* throughout this whole play; they are so much inferior to the rest of the writing, that they appear to me of a different hand. What confirms this, is, that the context does every where exactly (and frequently much better) connect without the inserted rhymes, except in a very few places; and just there too, the rhyming verses are of a much better taste than all the others, which rather strengthens my conjecture. POPE.

“This observation of Mr. Pope’s,” says Mr. Edwards, “happens to be very unluckily placed here, because the context, without the inserted rhymes, will not *connect* at all. Read this passage as it would stand corrected by this rule, and we shall find, when the rhyming part of the dialogue is left out, king Richard begins with dissuading them from the duel, and, in the very next sentence, appoints the time and place of their combat.”

Mr. Edwards’s censure is rather hasty; for in the note, to which it refers, it is allowed that some rhymes must be retained to make out the connection.

STEEVENS.

163. *When, Harry?—*] This obsolete exclamation of impatience is likewise found in Heywood’s *Silver Age*, 1613.

“Fly into Affrick; from the mountains there,

“Chuse me two venomous serpents: thou shalt
know them

“By their fell poison and their fierce aspect.

“*When,*

“ *When, Iris ?*

“ *Iris. I am gone.*”

Again, in *Look about You*, 1600.

“ ———I’ll cut off thy legs,

“ If thou delay thy duty. *When, proud John ?*”

STEEVENS.

165. ———*no boot.*] That is, *no advantage, no use,*
in delay or refusal. JOHNSON.

168. ———*my fair name, &c.*] That is, *my name*
that lives on my grave in despite of death. This easy
passage most of the editors seem to have mistaken.

JOHNSON.

171. ———*and baffled here ;*] *Baffled* in this place
means treated with the greatest ignominy imaginable.
So, Holinshed, Vol. III. p. 827, and 1218, or annis
1513, and 1570, explains it: “ *Bafulling*, says he, is
a great disgrace among the Scots, and it is used when
a man is openlie perjured, and then they make of
him an image painted, reversed, with his heels up-
ward, with his name, woondering, crieing, and blow-
ing out of him with horns.” Spenser’s *Faery Queen*,
B. V. ch. 3. st. 37 ; and B. VI. ch. 7. st. 27. has
the word in the same signification. TOLLET.

The same expression occurs again in *Twelfth Night*,
sc. ult.

“ Alas, poor fool ; how have they baffled thee ?”

Again, in *King Henry IV.* P. I. act i. sc. 2.

“ ———an I do not, call me villain, and baffle me.”

Again, in *The London Prodigal*, 1605 : “ ———chil be

abaffled

abaffed up and down the town, for a *messel*, i. e. for a *beggar*, or rather a *leper*. STEEVENS.

180. ————*that away*,

Men are but gilded loam, or painted clay.]

In *England's Parnassus*, 1600, this line is quoted with some variation :

“Men are but gilded *trunks*, or painted clay.”

The first and all the subsequent quartos, however, have *loam*. Perhaps the editor of *England's Parnassus* quoted from a MS. His reading may be the true one. It was anciently the custom to bestow very costly ornaments on the outside of trunks. MALONE.

191. *Or with pale beggar face*——] i. e. with a face of supplication. WARBURTON.

——*beggar fear* is the reading of the first folio and one of the quartos. STEEVENS.

195. *The slavish motive*——] *Motive*, for instrument. WARBURTON.

Rather, that which fear puts in motion. JOHNSON.

205. *Justice decide*——] The old copies concur in reading—*Justice design*. Mr. Pope made the alteration, which may be unnecessary. *Designo*, Lat. signifies *to mark out*, to point out: “*Notat designat que oculis ad cædem unumquemque nostrum.*”

Cicero in Catilinam.

STEEVENS.

208. ——*the part I had*——] That is, my relation of consanguinity to Gloster. HANMER.

——*in Gloster's blood*] The three elder quartos read—*in Woodstock's blood*. STEEVENS.

249. ——*may I complain myself?*] To *complain* is commonly

commonly a verb neuter, but it is here used as a verb active. Dryden employs the word in the same sense in his Fables :

“ Gaufride, who couldst so well in rhyme *complain*
“ The death of Richard with an arrow slain.”

STEEVENS.

260. *A caitiff recreant*——] *Caitiff* originally signified a *prisoner*; next a *slave*, from the condition of prisoners; then a *scoundrel*, from the qualities of a slave.

Ἡμῖν τῆς ἀρετῆς ἀποαίνυται δέλιον ἥμαρ.

In this passage it partakes of all these significations.

JOHNSON.

I do not believe that *caitiff* in our language ever signified a *prisoner*. I take it to be derived, not from *captif*, but from *chetif*, Fr. poor, miserable.

TYRWHITT.

275. ——*unfurnish'd walls*,] In our ancient castles the naked stone walls were only covered with tapestry, or arras, hung upon tenter hooks, from which it was easily taken down on every removal of the family. See the preface to the *Household Book of the Fifth Earl of Northumberland*, begun in 1512.

STEEVENS.

278. ——*Let him not come there,*

To seek out sorrow, that dwells every where:]

Perhaps the pointing might be reformed without injury to the sense :

——let him not come there

To seek out sorrow——That dwells every where.

WHALLEY.

296. And so——] The old copies read, *As so*—
STEEVENS.

297. *Mowbray*,——] Mr. Edwards, in his MS. notes, observes, both from Matthew Paris and Holinshed, that the duke of Hereford, appellant, entered the lists first; and this indeed must have been the regular method of the combat; for the natural order of things requires, that the accuser or challenger should be at the place of appointment first.

STEEVENS.

301. ——*his succeeding issue*,] Such is the reading of the first folio; the later editions read *my issue*. Mowbray's issue was by this accusation in danger of an attainder, and therefore he might come, among other reasons, for their sake: but the old reading is more just and grammatical.

JOHNSON.

The three oldest quartos read *my*. STEEVENS.

356. ——*waxen coat*,] *Waxen* may mean either *soft*, and consequently *penetrable*, or *flexible*. The brigandines or coats of mail, then in use, were composed of small pieces of steel quilted over one another, and yet so flexible, as to accommodate the dress they form to every motion of the body. Of these many are to be seen in the Tower of London.

STEEVENS.

Waxen coat.] The object of Bolingbroke's request is, that the temper of his lance's point might as much exceed the mail of his adversary, as the iron of that mail was harder than wax.

HENLEY.

357. And furbish——] Thus the quarto 1615. The folio reads—*furnish*. Either word will do, as to
furnish,

furnish, in the time of Shakspeare, signified to *dress*. So, twice, in *As You Like It* :—“*furnished* like a huntsman.” “——*furnished* like a beggar.” STEEVENS.

373. *This feast of battle*——] “War is death’s *feast*,” is a proverbial saying. See Ray’s Collection. STEEVENS.

376. *As gentle, and as jocund, as to jest,*] *To jest* sometimes signifies in old language *to play a part in a mask*. Thus, in *Hieronymo* :

“He promised us in honour of our guest,

“To grace our banquet with some pompous *jest*.”

And accordingly a mask is performed. FARMER.

Dr. Farmer has well explained the force of this word. So, in the third part of *King Henry VI*.

“——as if the tragedy

“Were play’d in *jest* by counterfeited actors.”

TOLLET.

399. ——*has thrown his warder down.*] A *warder* appears to have been a kind of truncheon carried by the person who presided at these single combats. So, in Daniel’s *Civil Wars*, &c. B. I.

“When lo, the king suddenly chang’d his mind,

“Casts down his *warder* to arrest them there.”

STEEVENS.

407. *With that dear blood which it hath fostered ;*] The quartos read :

“With that dear blood *which* it hath *been* foster’d.”

I believe the author wrote,

“With that dear blood *with* which it hath been foster’d.”

MALONE.

409. ———civil wounds plough'd up with neighbour's swords ;] The prophets Isaiah and Micah describe the blessings of peace under the figure of *beating swords into plough-shares* ; whilst Joel, for the contrary purpose, makes the opposite change, as the poet, in this instance, appears to have done.

HENLEY.

410. [*And for we think, the eagle-winged pride, &c.*] These five verses are omitted in the other editions, and restored from the first of 1598.

POPE.

413. *To wake our peace,——*

Which so rous'd up——

Might fright fair peace,] *To wake peace* is to introduce discord. *Peace asleep*, is peace exerting its natural influence, from which it would be frightened by the clamours of war.

STEEVENS.

431. *The fly-slow hours——]* The old copies read : *The sly slow hours*. Mr. Pope made the change ; whether it was necessary or not, let the poetical reader determine.

STEEVENS.

437. *A dearer merit, not so deep a maim——*

Have I deserved——] *To deserve a merit* is a phrase of which I know not any example, I wish some copy would exhibit,

A dearer mede, and not so deep a maim.——

To deserve a mede or reward, is regular and easy.

JOHNSON.

455. ———compassionate ;] for *plaintive*.

WARBURTON.

462. [*Our part, &c.*] It is a question much debated

bated amongst the writers of the law of nations, whether a banished man may be still tied in his allegiance to the state which sent him into exile. Tully and lord chancellor Clarendon declare for the affirmative: Hobbes and Puffendorf hold the negative. Our author, by this line, seems to be of the same opinion.

WARBURTON.

474. *Norfolk—so far, &c.*] The first folio reads *fare*; the second *farre*. REMARKS.

——*so fare, as to mine enemy;—*] i. e. he only wishes him to *fare* like his enemy, and he disdains to say *fare* well, as Aumerle does in the next scene.

TOLLET.

Bolingbroke only uses the phrase by way of caution, lest Mowbray should think he was about to address him *as a friend*. Norfolk, says he, so far as a man may speak to his enemy, &c. REMARKS.

477. ——*this frail sepulchre of our flesh,*] So, afterwards:

——*thou king Richard's tomb,*
And not king Richard.——

And Milton, in *Sampson Agonistes*:

“*Myself my sepulchre a moving grave.*” HENLEY.

488. ——*all the world's my way.*] Perhaps Milton had this in his mind when he wrote these lines:

“The world was all before them where to choose

“Their place of rest, and Providence their guide.”

JOHNSON.

509. *And pluck nights from me, but not lend a morrow:]* It is matter of very melancholy consideration,

B i i j

that

that all human advantages confer more power of doing evil than good. JOHNSON.

520. *O, had it been a stranger,——*] This couplet is wanting in the folio. STEEVENS.

526. *A partial slander——*] That is, the reproach of partiality. This is a just picture of the struggle between principle and affection. JOHNSON.

This couplet, which is wanting in the folio edition, is arbitrarily placed by the modern editors at the conclusion of Gaunt's speech. In the three oldest quartos it follows the fifth line of it. In the fourth quarto, which seems copied from the folio, the passage is omitted. STEEVENS.

549. Boling. *Nay, rather, every tedious stride I make*] This, and the six verses which follow, I have ventured to supply from the old quarto. The allusion, it is true, to an apprenticeship, and becoming a journeyman, is not in the sublime taste; nor, as Horace has expressed it, "*spirat tragicum satis*:" however, as there is no doubt of the passage being genuine, the lines are not so despicable as to deserve being quite lost. THEOBALD.

555. *———journeyman to grief?*] I am afraid our author in this place designed a very poor quibble, as journey signifies both travel and a day's work. However, he is not to be censured for what he himself rejected. JOHNSON.

The quarto, in which these lines are found, is said in its title-page to have been corrected by the author; and the play is indeed more accurately printed than most

most of the other single copies. There is now, however, no certain method of knowing by whom the rejection was made. STEEVENS.

556. *All places that the eye of heaven visits, &c.]* The fourteen verses that follow are found in the first edition. POPE.

I am inclined to believe that what Mr. Theobald and Mr. Pope have restored, were expunged in the revision by the author : if these lines are omitted, the sense is more coherent. Nothing is more frequent among dramatic writers, than to shorten their dialogues for the stage. JOHNSON.

570. —*the presence strow'd ;]* Shakspeare has other allusions to the ancient practice of strewing rushes over the floor of the *presence chamber*. HENLEY.

575. *Oh, who can hold a fire in his hand, &c.]* It has been remarked, that there is a passage resembling this in *Tully's Fifth Book of Tusculan Questions*. Speaking of Epicurus, he says : —“ *Sed unâ se dicit recordatione acquiescere præteritarum voluptatum : ut si quis æstuans, cùm vim caloris non facile patiatur, recordari velit, se aliquando in Arpinati nostro gelidis fluminibus circumfusum fuisse. Non enim video, quomodo sedare possint mala præsentia præteritæ voluptates.*” The *Tusculan Questions of Cicero* had been translated early enough for Shakspeare to have seen them. STEEVENS.

By departing from the spelling of the copy, the metre is defective. The quarto of 1615 reads :

“ O who can hold a *fier* in his hand——”

Fier

Fier being written, and probably pronounced, as a dissyllable. MALONE.

590. ———yet a true-born Englishman.] Here the first act ought to end, that between the first and second acts there may be time for John of Gaunt to accompany his son, return, and fall sick. Then the first scene of the second act begins with a natural conversation, interrupted by a message from John of Gaunt, by which the king is called to visit him, which visit is paid in the following scene. As the play is now divided, more time passes between the two last scenes of the first act, than between the first act and the second. JOHNSON.

ACT II.

Line 12. ———*At the close,*] This I suppose to be a musical term. So, in *Lingua*, 1607:

“I dare engage my ears, the *close* will jar.”

STEEVENS.

19. *Lascivious* meeters; ———] I believe we should read *metres* for *verses*. Thus the folio spells the word *metre* in the first part of *King Henry IV.*

“——one of these same *meeter* ballad-mongers.”
Venom'd sound agrees well with *lascivious ditties*; but not so commodiously with *one who meets another*; in which

which sense the word appears to have been generally received. STEEVENS.

21. *Report of fashions in proud Italy ;]* Our author, who gives to all nations the customs of England, and to all ages the manners of his own, has charged the times of Richard with a folly not perhaps known then, but very frequent in Shakspeare's time, and much lamented by the wisest and best of our ancestors.

JOHNSON.

28. *Where will doth mutiny with wit's regard.]* Where the will rebels against the notices of the understanding. JOHNSON.

29. *———whose way himself will choose ;]* Do not attempt to guide him who, whatever thou shalt say, will take his own course. JOHNSON.

33. *——rash——]* That is, *hasty, violent.*

JOHNSON.

44. *Against infection,——]* I suppose Shakspeare meant to say, that islanders are secured by their situation both from *war* and *pestilence.* JOHNSON.

Against infection, and the hand of war ;] In Allot's *England's Parnassus*, 1600, this passage is quoted. "Against *intestion*," &c. perhaps the word might be *infestation*, if such a word was in use. FARMER.

49. *—less happier lands ;]* So read all the editions, except Hanmer's, which has *less happy.* I believe Shakspeare, from the habit of saying *more happier*, according to the custom of his time, inadvertently writ *less happier.* JOHNSON.

52. *Fear'd for their breed, and famous by their birth,]*
The

The first edition in quarto, 1598, reads,

Fear'd by their breed, and famous for their birth.

The second quarto, in 1615,

Fear'd by their breed, and famous by their birth.

The first folio, though printed from the second quarto, reads as the first. The particles in this author seem often to have been printed by chance. Perhaps the passage, which appears a little disordered, may be regulated thus :

—————royal kings,

Fear'd for their breed, and famous for their birth,

For Christian service, and true chivalry ;

Renowned for their deeds as far from home

As is the sepulchre.

JOHNSON.

The first folio could not have been printed from the second quarto, on account of many variations as well as omissions. The quarto 1608, has the same reading with that immediately preceding it.

STEEVENS.

“*Fear'd by their breed, and famous by their birth,*” is the reading of the first quarto 1597. The first folio reads—*for* their birth. Mr. Rowe first introduced the reading—*for* their breed. MALONE.

64. *With inky blots,—*] I suspect that our author wrote—*inky bolts*. How can blots bind in any thing? and do not *bolts* correspond better with bonds?

STEEVENS.

—————*rotten parchment bonds* ;] Alluding to the great sums raised by loans and other exactions, in this reign, upon the English subjects. GREY.

114. *Thy state of law is bond-slave to the law ;]* *State of law*, i. e. *legal sovereignty*. But the Oxford editor alters it to *state o'er law*, i. e. *absolute sovereignty*. A doctrine which, if our poet ever learnt at all, he learnt not in the reign when this play was written, queen Elizabeth's, but in the reign after it, king James's. By *bond-slave to the law*, the poet means, his being enslaved to his *favourite* subjects.

WARBURTON.

This sentiment, whatever it be, is obscurely expressed. I understand it differently from the learned commentator, being perhaps not quite so zealous for Shakspeare's political reputation. The reasoning of Gaunt, I think, is this: *By setting the royalties to farm thou hast reduced thyself to a state below sovereignty, thou art now no longer king but landlord of England, subject to the same restraint and limitations as other landlords; by making thy condition a state of law, a condition upon which the common rules of law can operate, thou art become a bond-slave to the law; thou hast made thyself amenable to laws from which thou wert originally exempt.*

Whether this interpretation be true or no, it is plain that Dr. Warburton's explanation of *bond-slave to the law*, is not true.

JOHNSON.

It was before said, that *England* was *bound in with inky blots* (or *bolts*) and *parchment bonds*; Gaunt again resumes the same kind of figures, representing his nephew as no longer *king*, but *landlord* of England, and, in this capacity, amenable to those very laws, which

which had derived their coercion from himself, in the other.

HENLEY.

116. —*lean witted*—] Dr. Farmer observes to me, that the same expression occurs in the 106th Psalm :

“ —and sent *leanness withal* into their soul.”

STEEVENS.

134. *And thy unkindness be like crooked age,*

To crop at once a too-long wither'd flower.]

Thus stand these lines in all the copies ; but I think there is an error. Why should Gaunt, already *old*, call on any thing *like age* to end him ? How can age be said to *crop at once* ? How is the idea of *crookedness* connected with that of *cropping* ? I suppose the poet dictated thus :

And thy unkindness be time's crooked edge

To crop at once——

That is, *let thy unkindness be Time's scythe to crop.*

Edge was easily confounded by the ear with *age*, and one mistake, once admitted, made way for another.

JOHNSON.

Shakspeare, I believe, took this idea from the figure of Time, who was represented as carrying a *sickle* as well as a *scythe*. A *sickle* was anciently called a *crook*, and sometimes, as in the following instances, *crooked* may mean armed with a *crook*. So, in *Kendall's Epigrams*, 1577 :

“ The regall king and *crooked* clowne

“ All one alike death driveth downe.”

So, in the 100th sonnet of Shakspeare :

“ Give

“ Give me, my love, fame, faster than Time wastes
life,

“ So thou prevent'st his scythe and *crooked knife*.”

Again, in the 119th :

“ Love's not Time's fool, though rosy lips and
cheeks

“ Within his *bending sickle*'s compass come.”

It may be mentioned, however, that *crooked* is an epithet bestowed on age in the *Tragedy of Locrine*, 1595 :

“ Now yield to death o'erlaid by *crooked age*.”

Locrine has been attributed to Shakspeare; and in this passage quoted from it, no allusion to a *scythe* can be supposed. Our poet's expressions are sometimes abortive.

STEEVENS.

139. *Love they*——] That is, *let them love*.

JOHNSON.

159. ——*where no venom else*,] This alludes to a tradition, that St. Patrick freed the kingdom of Ireland from venomous reptiles of every kind. So, in Decker's *Honest Whore*, P. II. 1630 :

“ ——that Irish Judas,

“ Bred in a country where *no venom* prospers,

“ But in his blood.”

Again, in *Fuimus Troes*, 1633 :

“ As Irish earth doth *poison poisonous* beasts.”

STEEVENS.

169. *Nor the prevention of poor Bolingbroke*

About his marriage, &c.] When the duke of

Hereford, after his banishment, went into France, he

was honourably entertained at that court, and would have obtained in marriage the only daughter of the duke of Berry, uncle to the French king, had not Richard prevented the match. STEEVENS.

207. ———*deny his offer'd homage,*] That is, *refuse* to admit the *homage*, by which he is to hold his lands.

JOHNSON.

269. *And yet we strike not, &c.*] To *strike the sails*, is, to *contract* them when there is too much wind.

JOHNSON.

283. ———*duke of Exeter ;*] I suspect that some of these lines are transposed, as well as that the poet had made a blunder in his enumeration of persons. No copy that I have seen, will authorize me to make an alteration, though, according to Holinshed, whom Shakspeare followed in great measure, more than one is necessary.

All the persons enumerated in Holinshed's account of those embarked with Bolingbroke, are here mentioned with great exactness, except "Thomas Arundell, sonne and heire to the late earle of Arundell, beheaded at the Tower-hill." See Holinshed. And yet this nobleman, who appears to have been thus omitted by the poet, is the person to whom alone that circumstance relates of having *broke from the duke of Exeter*, and to whom alone, of all mentioned in the list, the archbishop was related, he being *uncle* to the young lord, though Shakspeare by mistake calls him his *brother*. See Holinshed, p. 496.

From these circumstances here taken notice of,
which

which are applicable only to this lord in particular, and from the improbability that Shakspeare would omit so principal a personage in his historian's list, I think it can scarce be doubted but that a line is lost, in which the name of this Thomas Arundel had originally a place. STEEVENS.

284. ———*archbishop late of Canterbury,*] Thomas Arundel, archbishop of Canterbury, brother to the earl of Arundel who was beheaded in this reign, had been banished by the Parliament, and was afterwards deprived by the pope of his see, at the request of the king; whence he is here called, *late of Canterbury*.

STEEVENS.

294. *Imp out*——] As this expression frequently occurs in our author, it may not be amiss to explain the original meaning of it. When the wing-feathers of a hawk were dropped, or forced out by any accident, it was usual to supply as many as were deficient. This operation was called, *to imp a hawk*.

So, in *The Devil's Charter*, 1607,

“His plumes only *imp* the muse's wings.”

So, in *Albumazar*, 1615,

“———when we desire

“Time's haste, he seems to lose a match with
lobsters;

“And when we wish him stay, he *imps* his wings

“With feathers plum'd with thought.”

Turbervile has a whole chapter on *The Way and Manner howe to ympe a Hawke's Feather, how-soever it be broken or broosed*. STEEVENS.

305. ———life-harming *heaviness*,] Thus the quarto,
1599. The quartos 1608 and 1615—*halfe*-harming;
the folio—*self*-harming. STEEVENS.

313. —————*my inward soul*
With nothing trembles: at something it grieves.] I suppose it is the *unborn sorrow* which she calls *nothing*, because it is not yet brought into existence.

STEEVENS.

320. *Like perspectives, which, rightly gaz'd upon,
Shew nothing but confusion; ey'd awry,
Distinguish form:————*] Dr. Plott's *History of Staffordshire*, p. 391, explains this perspective, or odd kind of "pictures, upon an indented board, which, if beheld directly, you only perceive a confused piece of work; but if obliquely, you see the intended person's picture, which, he was told, was made thus. The board being indented [or furrowed with a plough-plane], the print, or painting, was cut into parallel pieces equal to the depth and number of the indentures on the board, and they were pasted on the flats that strike the eye holding it obliquely; so that the edges of the parallel pieces of the print, or painting, exactly joining on the edges of the indentures, the work was done." TOLLET.

So, in *Hentzner*, 1598, Royal Palace, Whitehall.
"Edwardi VI. Angliæ regis, effigies primo intuitu monstrosum quid repræsentans, sed si————recta intueatur, tum vera depræhenditur." FARMER.

The *perspectives* here mentioned were not pictures, but round crystal glasses, the convex surface of which
was

was cut into faces, like those of the rose-diamond; the concave left uniformly smooth. These crystals—which were sometimes mounted on tortoise-shell box lids, and sometimes fixed into ivory cases—if placed as here represented, would exhibit the different appearances described by the poet :

Each substance of a grief hath twenty *shadows*,
Which shew like grief itself, but are not so :
For sorrow's eye, glazed with blinding tears,
Divides one thing entire to many objects ;
Like perspectives, which, rightly gazed upon,
Shew nothing but confusion ; ey'd awry,
Distinguish form : so your sweet majesty,
Looking awry upon your lord's departure,
Finds shapes of grief, more than himself, to wail ;
Which, look'd on as it is, is nought but *shadows*
Of what it is not, &c.

The word *shadows* is here used, in opposition to substance, for reflected images, and not as the dark forms of bodies, occasioned by their interception of the light that falls upon them. Though the latter sense be now the more common, yet Mrs. Smith, in her *Sonnet to the Moon*, has lately employed it in the former :

“ Queen of the silver bow, by thy pale beam,
“ Alone and pensive, I delight to stray,
“ And watch thy *shadow* trembling in the stream,
“ Or mark the floating clouds that cross thy
way.”

This impropriety of applying *shadow* to the reflection
C iij of

of a *luminous object*, might be avoided by the substitution of *semblance* in its stead. HENLEY.

338. *For nothing hath begot my something grief;*

Or something hath, the nothing that I grieve:]

With these lines I know not well what can be done. The queen's reasoning, as it now stands, is this: my *trouble* is not *conceit*, for *conceit* is still derived from some antecedent cause, *some fore-father grief*; but with me the case is, that *either my real grief hath no real cause, or some real cause hath produced a fancied grief*. That is, *my grief is not conceit, because it either has not a cause like conceit, or it has a cause like conceit*. This can hardly stand. Let us try again, and read thus:

For nothing hath begot my something grief;

Not something hath the nothing which I grieve:

That is, *my grief is not conceit; conceit is an imaginary uneasiness from some past occurrence*. But, on the contrary, here is *real grief, without a real cause; not a real cause with a fanciful sorrow*. This, I think, must be the meaning; harsh at the best, yet better than contradiction or absurdity. JOHNSON.

The queen tells Bushy that her grief is not conceit, because there cannot be conceit, *i. e. conception*, without some *FORE-father*; whereas her's, though *real*, is begotten by the *anticipation only* of evil, which evil, should it not come to pass, would indeed be *nothing*; but is notwithstanding the cause of grief to her, and has its own origin in reality. Conformably to this she afterwards tells Green,

“ — thou

“ ————thou art the *midwife* of my woe,
“ And Bolingbroke my sorrow’s dismal *heir*.”

HENLEY.

340. *’Tis in reversion that I do possess ;*

But what it is, that is not yet known ; &c.] I am about to propose an interpretation which many will think harsh, and which I do not offer for certain : To *possess a man*, is, in Shakspeare, to *inform him fully, to make him comprehend*. To *be possessed*, is to *be fully informed*. Of this sense the examples are numerous :

“ I have *possest* him my most stay can be but short.” *Measure for Measure*.

“ He is *possest* what sum you need.”

Merchant of Venice.

I therefore imagine the queen says thus :

’Tis in reversion—that I do possess.——

The event is yet in futurity——that I know with full conviction—but what it is, that is not yet known. In any other interpretation she must say, that *she possesses* what is not yet come, which, though it may be allowed to be poetical and figurative language, is yet, I think, less natural than my explanation. JOHNSON.

348. ————*might have retir’d his power,*] Might have drawn it back. A French sense. JOHNSON.

So, in *The Rape of Lucrece* :

“ Each one by him enforc’d *retires* his ward.”

MALONE.

366. ————*my sorrow’s dismal heir :*] The author seems to have used *heir* in an improper sense, an *heir* being one that *inherits by succession*, is here put for one that

that *succeeds*, though he succeeds but in order of time, not in order of descent. JOHNSON.

381. *Should I do so, I should bely my thoughts:]* This line is found in three of the quartos, but is wanting in the folio. STEEVENS.

395. *Get thee to Plashy,—]* The lordship of Plashy was a town of the dutchess of Gloster's in Essex. See *Hall's Chronicle*, p. 13. THEOBALD.

399. *To-day, I came by, and call'd there;—but I Shall grieve you—]* So former editions. The first quarto 1597, reads—*as* I came by, and called there. The word *as* was accidentally omitted in the second quarto, and the subsequent copies. The passage should be regulated thus :

To-day as I came by, and called there;—

But I shall grieve you to report the rest.

MALONE.

406. *—untruth—]* That is, *disloyalty, treachery*.

JOHNSON.

410. *Come, sister—cousin, I would say;—]* This is one of Shakspeare's touches of nature. York is talking to the queen his cousin, but the recent death of his sister is uppermost in his mind. STEEVENS.

423. *And meet me presently at Berkley, gentlemen.]* The folio reads,

“————Gentlemen, go muster up your men,

“And meet me presently at Berkley castle.”

In the quartos the word *castle* is wanting. MALONE.

460. *And yet your fair discourse—]* Thus the quarto. The folio reads—*our* fair discourse.

MALONE.

469. *And hope to joy,——*] To *joy* is, I believe, here used as a verb. So, in the second act of *Hen. IV.* “Poor fellow never *joy’d* since the price of oats rose.” Again, in *King Henry V.*

“I do at this hour *joy* o’er myself.”

Again, in *King Henry VI. Part II.*

“Was ever king that *joy’d* on earthly throne——”

MALONE.

525. *My lord, my answer is to Lancaster ;*] As this line is printed, the sense is obscure. It would be clearer thus :

“My lord, my answer is——to Lancaster.”

Your message, you say, is to my lord of *Hereford*. My answer—It is not to him; it is to the duke of *Lancaster*.

MALONE.

530. *To raze one tittle of your honour out :*] “How the names of them which for capital crimes against majestie were *erazed* out of the publicke records, tables, and registers, or forbidden to be borne by their posteritie, when their memorie was damned, I could shew at large.” *Camden’s Remains*, p. 136. edit. 1605.

MALONE.

532. *From the most glorious of this land,*] The first quarto, 1597, reads :

From the most glorious *regent* of this land.

The word *regent* was accidentally omitted in the quarto 1598, which was followed by all the subsequent copies.

MALONE.

534. ——*the absent time,*] He means, *time of the king’s absence*.

JOHNSON.

547. *But more than why—*] This seems to be wrong. We might read,

But more than this ; why, &c. TYRWHITT.

“*But more than why*” is the reading of the second quarto, which was followed by the subsequent copies. The first quarto, 1597, reads,—“*But then more why ;*” which, though a singular expression, is, I believe, the true reading. It is of a colour with those immediately preceding :

“*Grace me no grace, nor unkle me no unkle.*”

MALONE.

550. *And ostentation of despised arms?*] But sure the ostentation of despised arms would not *fright* any one. We should read,

——disposed *arms*, i. e. forces in battle array.

WARBURTON.

This alteration is harsh. Sir T. Hanmer reads *despightful*. Mr. Upton gives this passage as a proof that our author uses the passive participle in an active sense. The copies all agree. Perhaps the old duke means to treat him with contempt as well as with severity, and to insinuate that he despises his power, as being able to master it. In this sense all is right.

JOHNSON.

So, in this play,

“*We'll make foul weather with despised tears.*”

STEEVENS.

562. *On what condition—*] It should be, *in what condition*, i. e. *in what degree of guilt*. The particles in the old editions are of little credit.

JOHNSON.

York's

York's reply confirms Dr. Johnson's conjecture,

“Even *in condition*,” &c. MALONE.

571. *Look on my wrongs with an indifferent eye:] i. e. with an impartial eye.* “Every juryman,” says Sir Edward Coke, “ought to be impartial and *indifferent*.”

MALONE.

577. ——— *Wherefore was I born?*] To what purpose serves birth and lineal succession? I am duke of Lancaster by the same right of birth as the king is king of England. JOHNSON.

Scene IV.] Here is a scene so unartfully and irregularly thrust into an improper place, that I cannot but suspect it accidentally transposed; which, when the scenes were written on single pages, might easily happen in the wildness of Shakspeare's drama. This dialogue was, in the author's draught, probably the second scene in the ensuing act, and there I would advise the reader to insert it, though I have not ventured on so bold a change. My conjecture is not so presumptuous as may be thought. The play was not, in Shakspeare's time, broken into acts; the two editions, published before his death, exhibit only a sequence of scenes from the beginning to the end, without any hint of a pause of action. In a drama so desultory and erratick, left in such a state, transpositions might easily be made. JOHNSON.

634. *The bay-trees, &c.]* This enumeration of prodigies is in the highest degree poetical and striking.

JOHNSON.

Some of these prodigies are found in T. Haywarde's
Life

Life and Raigne of Henry IV. 1599 : “ This yeare the *laurel-trees* withered almost throughout the realm,” &c.

So again, in Holinshed: “ In this yeare in a manner throughout all the realme of England, *old baie trees* withered,” &c. STEEVENS.

The *bay-trees* in our country *all are* wither’d,] This transposition was made probably by mere accident in the second quarto. The first, in 1597, reads—*are all* wither’d. MALONE.

641. —the death of kings—] “ The death or fall of kings” is the reading of the first quarto, 1597. The words, *or fall*, were accidentally omitted in the second quarto, and all the subsequent ancient copies. MALONE.

ACT III.

Line 23. **D**ISPARK’D *my parks*,——] To *dispark*, is to throw down the hedges of an enclosure. *Dissepio*. I meet with the word in Barret’s *Alvearie or Quadruple Dictionary*, 1580. STEEVENS.

24. *From mine own windows torn my household coat*,] It was the practice when coloured glass was in use, of which there are still some remains in old seats and churches, to anneal the arms of the family in the windows of the house. JOHNSON.

25. *Raz’d out my impress*, &c.] The *impress* was a device or motto. Ferne, in his *Blazon of Gentry*, 1585. observes,

observes, “that the arms, &c. of traitors and rebels may be defaced and removed, wheresoever they are fixed, or set.” STEEVENS.

Scene II.] Here may be properly inserted the last scene of the second act. JOHNSON.

71. *Fear not, my lord, &c.*] Of this speech the four last lines were restored from the first edition by Mr. Pope. They were, I suppose, omitted by the players only to shorten the scenes, for they are worthy of the author, and suitable to the personage.

JOHNSON.

75. *And we would not heaven's offer,—*] This is an arbitrary alteration made by the editor or printer of the quarto 1615. The quarto 1597, and the first folio (the most authentick copies of this play) read—*And we will not,—*I would rather point thus:

“—————else, if heaven would

“And we will not, heaven's offer we refuse;

“The proffer'd means of succour and redress.”

MALONE.

82. *Behind the globe, &c.*] The reading of the old copies is,

“That when the searching eye of heaven is hid

“Behind the globe, *that* lights the lower world.”

A slight transposition will restore the sense without changing a word:

That when the searching eye of heaven, that lights

The lower world, is hid behind the globe,

Then, &c.

By *the lower world*, we must understand, I suppose,

pose, the *Antipodes*. But *the lower world* may signify *our world*. Thus, in *Measure for Measure* :

“ Ere twice the sun hath made his journal, greeting,
 “ *To the under generation.*” MALONE.

That this is the sense of the passage, is obvious from the king's application of the simile :—

“ So, when this thief, this traitor, Bolingbroke—
 “ Who all this while hath revell'd in the night,
 “ Whilst we were wand'ring with the *antipodes*—
 “ Shall see us rising in our throne the east,” &c.

HENLEY.

100. *The breath of worldly men*—] Here is the doctrine of indefeasible right expressed in the strongest terms ; but our poet did not learn it in the reign of King James, to which it is now the practice of all writers, whose opinions are regulated by fashion or interest, to impute the original of every tenet which they have been taught to think false or foolish.

JOHNSON.

129. *Is not the king's name forty thousand names ?*] Thus in *Richard III*.

“ Besides the king's name is a tower of strength.”
 See a speech of Antigonus, in Plutarch, of this kind.
 vol. ii. p. 199. 4to. Gr. S. W.

138. *Mine ear is open, &c.*] It seems to be the design of the poet to raise Richard to esteem in his fall, and consequently to interest the reader in his favour. He gives him only passive fortitude, the virtue of a confessor rather than of a king. In his prosperity, we

saw him imperious and oppressive ; but in his distress he is wise, patient, and pious. JOHNSON.

159. ———and clasp their female joints] All the old copies read—*clap* their female joints. The alteration was made by Mr. Pope. MALONE.

161. *Thy very beadsmen learn to bend their bows*] “As boys strive to speak big, and clasp their effeminate joints in stiff unwieldy arms,” &c. “so his very *beadsmen* learn to bend their bows against him.” *Their* does not absolutely denote that *the bow* was their usual or proper weapon ; but only taken up and appropriated by them on this occasion. PERCY.

162. *Of double-fatal yew*——] Called so, because the leaves of the yew are poison, and the wood is employed for instruments of death ; therefore *double-fatal* should be with a hyphen. WARBURTON.

167. *Where is the earl of Wiltshire ? where is Bagot ? What is become of Bushy ? where is Green ?*] Here are *four* of them named ; and, within a very few lines, the king hearing they had made their peace with Bolingbroke, calls them *three* Judases. But how was their peace made ? Why, with the loss of their heads. This being explained, Aumerle says : *Is Bushy, Green, and the earl of Wiltshire dead ?* So that Bagot ought to be left out of the question : and, indeed, he had made the best of his way for Chester, and from thence had escaped into Ireland. And so we find him, in the second act, determining to do :

Bagot. *No : I'll to Ireland, to his majesty.*

The poet could not be guilty of so much forgetfulness

and absurdity. The transcribers must have blundered. It seems probable to me that he wrote, as I have conjecturally altered the text :

Where is the earl of Wiltshire? where is he got?
i. e. into what corner of my dominions is he *slunk* and
absconded? THEOBALD.

This emendation Dr. Warburton adopts. Hammer leaves a blank after Wiltshire. I believe the author, rather than transcriber, made a mistake. *Where is he got?* does not sound in my ear like an expression of Shakspeare. JOHNSON.

185. ———*grav'd, &c.*] The verb, *to grave*, is not peculiar to Shakspeare. So, in Gower *De Confessione Amantis*, lib. iii. fol. 58 :

“Unto the hound, unto the raven,

“She was none otherwise *graven*.” STEEVENS.

198. *And that small model of the barren earth,*] He uses *model* here, as he frequently does elsewhere, for *part, portion*. WARBURTON.

He uses *model* for *mould*. That earth, which closing upon the body, takes its form. This interpretation the next line seems to authorise. JOHNSON.

199. *Which serves as paste, &c.*] A metaphor, not of the most sublime kind, taken from a *pie*.

JOHNSON.

203. ———*the ghosts they have depos'd;*] Such is the reading of all the old copies. The modern editors, in the room of *have depos'd*, substituted *dispossess'd*.

STEEVENS.

207. —*there the antic sits,*] Here is an allusion to the *antic* or *fool* of old farces, whose chief part is to deride and disturb the graver and more splendid personages. JOHNSON.

218. *Tradition,*——] This word seems here used for *traditional practices*: that is, *established* or *customary homage*. JOHNSON.

223. *My lord, wise men ne'er wail their present woes,*] Thus the folio. The quartos 1598, 1608, 1615, read :

My lord, wise men ne'er sit and wail their woes.

STEEVENS.
229. ————*death destroying death* ;] That is, to *die fighting*, is to return the evil that we suffer, to destroy the destroyers. JOHNSON.

253. ————*I'll hate him everlastingly,*
That bids me be of comfort——] This sentiment is drawn from nature. Nothing is more offensive to a mind convinced that its distress is without a remedy, and preparing to submit quietly to irresistible calamity, than these petty and conjectured comforts which unskilful officiousness thinks it virtue to administer. JOHNSON.

258. *To ear the land*——] *i. e.* to plough it.

STEEVENS.

266. *Flint castle.*] In our former edition I had called this scene *the same* with the preceding. That was at Barkloughly castle, on the coast where Richard landed; but Bolingbroke never marched further in Wales than to Flint. The interview between him and

Richard was at the castle of Flint, where this scene should be said to lie, or rather in the camp of Bolingbroke before that castle.

“——Go to Flint castle.” See above.

STEEVENS.

280. *For taking so the head,——*] To take the head is, to act without restraint; to take undue liberties. We now say, *we give the horse his head*, when we relax the reins.

JOHNSON.

280. ——the *whole head's length*.] The old copies read,

——*your whole head's length*.

MALONE.

293. *And with him lord Aumerle,——*] The first quarto, 1597, reads,

And with him are the lord, &c.

The words printed in Italicks appear to have been accidentally omitted in the quarto 1598, which was followed by the succeeding copies.

MALONE.

328. *See, see, king Richard doth himself appear,*] The following six lines are absurdly given to Bolingbroke, who is made to condemn his own conduct, and disculp the king's. It is plain these six and the four following all belong to York.

WARBURTON.

It should be observed that the four last of these lines are, in all the copies, given to York.

STEEVENS.

359. ——*he is come to ope*

The purple testament of bleeding war;] I believe our author uses the word *testament* in its legal sense. Bolingbroke is come to open the testament of war, that he may peruse what is decreed there in his favour.

favour. *Purple* is an epithet referring to the future effusion of blood. STEEVENS.

361. *But ere the crown he looks for live in peace,
Ten thousand bloody crowns of mothers' sons
Shall ill become the flower of England's face;]*

The flower of England's face, I believe, means *England's flowery face*, the *flowery surface of England's soil*. The same kind of expression is used in Sidney's *Arcadia*, p. 2. "—opening the cherry of her lips," i. e. her cherry lips. Again, p. 240, edit. 1633: "—the sweet and beautiful *flower of her face*."

Again, Drayton, in Mortimer's *Epistle to Queen Isabell*:

"And in the field advance our plummy crest,
"And march upon fair England's *flowery breast*."

STEEVENS.

The words *face* and *peace* have, perhaps, changed places. We might read:

But ere the crown he looks for live in peace,
Ten thousand bloody crowns of mother's sons
Shall ill become the flower of England's *peace*;
Change the complexion of her maid-pale *face*
To scarlet indignation—

Ere the crown he hopes to obtain be settled peaceably on his head, ten thousand crowns, besmeared with blood, shall disfigure the flower of the peaceable nobility of England; and cause her maid-pale countenance to glow with indignation, &c. The double opposition between *crown* and *peace* is much in our author's manner.

In *K. Richard III.* we have:

“That would with treason wound this fair *land's*
peace.” MALONE.

402. *With words of sooth!—*] *Sooth* is sweet as well as *true*. In this place *sooth* means *sweetness* or *softness*, a signification yet retained in the verb *to sooth*. JOHNSON.

415. *My gay apparel, &c.*] Dr. Grey observes, “that king Richard’s expence in regard to dress was very extraordinary.” Holinshed has the same remark; and adds, that “he had one cote which he caused to be made for him of gold and stone, valowed at 30,000 marks.” STEEVENS.

421. *Or I’ll be buried in the king’s highway,
Some way of common trade,*] So, in lord Surrey’s Translation of the second book of *Virgil’s Ænied*:

“A postern with a blind wicket there was,

“A *common trade*, to pass through Priam’s house.”

“*Limen erat, cæcæque fores, et pervius usus,*

“*Tectorum inter se Priami.*”——

The phrase is still used by common people. When they speak of a road much frequented, they say, “it is a road of much *traffick*.” Shakspeare uses the word in the same sense in *K. Henry VIII*.

“Stand in the gap and *trade* of more preferments.” STEEVENS.

423. ——on their sovereign’s head:] Shakspeare is very apt to deviate from the pathetick to the ridiculous. Had

Had the speech of Richard ended at this line, it had exhibited the natural language of submissive misery, conforming its intention to the present fortune, and calmly ending its purposes in death. JOHNSON.

437. ———you mock at me.] The quartos read—
laugh. STEEVENS

441. ———Bolingbroke says—Ay.] Here is another instance of injury done to the poet's metre by changing his orthography. *I*, which was Shakspeare's word, rhimed very well with *die*; but *ay* has quite a different sound. See a note on the *Merry Wives of Windsor*, act v. TYRWHITT.

442. ———base court——] *Bas cour*, Fr. So, in Hinde's *Eliosto Libidinoso*, 1606: “——they were, for a publick observation, brought into the *base court* of the palace.” Again, in Greene's *Farewell to Follie*, 1617: “——began, at the entrance into the *base court*, to use these words.” STEEVENS.

488. *Of sorrow, or of joy?*] All the old copies concur in reading,

Of sorrow, or of grief.

Mr. Pope made the necessary alteration.

STEEVENS.

501. *And I could weep,—*] The old copies read,

And I could sing.

STEEVENS.

507. *Against a change; woe is fore-run with woe.*]

The poet, according to the common doctrine of prognostication, supposes dejection to fore-run calamity, and a kingdom to be filled with rumours of sorrow when any great disaster is impending. The sense is,
that

that publick evils are always presignified by publick pensiveness, and plaintive conversation. JOHNSON.

521. ———our *firm state*?] How could he say *our*, when he immediately subjoins, that it was infirm? we should read :

—————a *firm state*.

WARBURTON.

The servant says *our*, meaning the state of the garden in which they are at work. The state of the metaphorical garden was indeed *unfirm*, and therefore his reasoning is very naturally induced. Why (says he) should we be careful to preserve order in the narrow cincture of this *our state*, when the *great state of the kingdom* is in disorder? I have replaced the old reading which Dr. Warburton would have discontinued, in favour of his own conjecture. STEEVENS.

All the authentick copies read,—our *firm estate*.

MALONE.

544. *Their fruits of duty. All superfluous branches]* *All*, which is not in any of the authentick copies, was an arbitrary addition made by the editor of the second folio. MALONE.

547. *Which waste and idle hours—]* So, the folio. The reading of the quartos appears to me preferable :

Which waste *of* idle hours.— MALONE.

550. 'Tis doubt, *he will be :—]* The reading of the folio is, perhaps, better :

'Tis *doubted*, he will be. MALONE.

553. *Oh, I am press'd to death, through want of speaking!]* The poet alludes to the ancient legal punishment called *peine forte et dure*, which was inflicted on those persons,

persons, who, being arraigned, refused to plead, remaining obstinately silent. They were *pressed to death* by a heavy weight laid upon their stomach.

MALONE.

555. *How dares thy harsh tongue——*] The old copies read—“Thy harsh *rude* tongue.” The passage, I believe, ought to be regulated differently :

That tell black tidings.

Qu. Oh, I am press'd to death,
Through want of speaking!—Thou, old Adam's
likeness,

Set to dress this garden, how dares
Thy harsh rude tongue sound this unpleasing
news ?

Our author has again the same expression in *Hamlet* :

“What have I done that thou *dar'st* wag thy
tongue,

“In noise so *rude* against me ?”

Perhaps a word or two has been lost. We might read—“Set to dress *out* this garden, *say*, how dares, &c.” It is always safer to add than to omit.

MALONE.

582. *I would, the plants, &c.*] This execration of the queen is somewhat ludicrous, and unsuitable to her condition ; the gardener's reflection is better adapted to the state both of his mind and his fortune. Mr. Pope, who has been throughout this play very diligent to reject what he did not like, has yet, I know not why, spared the last lines of this act. JOHNSON.

Perhaps

Perhaps (for Shakspeare's highest or lowest characters are never without a quibble) she means to wish him childless.

REMARKS.

ACT IV.

Line 5. — *HIS* timeless end.] *Timeless* for *untimely*.
WARBURTON.

22. — *my fair stars*,] The *birth* is supposed to be influenced by the *stars*, therefore our author, with his usual licence, takes *stars* for *birth*. JOHNSON.

We learn from Pliny's *Nat. Hist.* that the vulgar error assigned the bright and fair stars to the rich and great. "*Sidera singulis attributa nobis, et clara divitibus, minora pauperibus,*" &c. Lib. i. cap. 8.

ANONYMOUS.

27. *That marks thee out for hell; Thou liest, and I will maintain, &c.*] We should read with the first quarto, 1597:

That mark'st thee out for hell; *I say*, thou liest,
And will maintain, &c.

The words, *I say*, were inadvertently omitted in the quarto, 1598, and all the subsequent copies.

MALONE.

34. *If that thy valour stand on sympathies*,] Here is a translated sense much harsher than that of stars explained in the foregoing note. Aumerle has challenged Bagot with some hesitation, as not being his equal,
and

and therefore one whom, according to the rules of chivalry, he was not obliged to fight, as a nobler life was not to be staked in a duel against a baser. Fitzwater then throws down his *gage*, a pledge of battle; and tells him that if he stands upon *sympathies*, that is, upon equality of blood, the combat is now offered him by a man of rank not inferior to his own. *Sympathy* is an affection incident at once to two subjects. This community of affection implies a likeness or equality of nature, and thence our poet transferred the term to equality of blood. JOHNSON.

42. ———the *day*.] The quarto, 1597, reads *that day*. MALONE.

53. *I take the earth to the like, &c.*] This speech I have restored from the first edition in humble imitation of former editors, though, I believe, against the mind of the author. For *the earth*, I suppose we should read, *thy oath*. JOHNSON.

—*take the earth*——] To *take the earth* is, at present, a fox-hunter's phrase. So, in the *Blind Beggar of Alexandria*, 1598:

“I'll follow him until he *take the earth*.”

But I know not how it can be applied here. It should seem, however, from the following passage in Warner's *Albion's England*, 1602, B. III. c. 16. that the expression is yet capable of another meaning:

“Lo here my *gage* (he *terr'd* his glove) thou know'st the victor's meed.”

To *terre* the glove was, I suppose, to dash it on the *earth*. The quartos, 1598, 1608, and 1615, have the same reading, except *task* instead of *take*.

Let me add, however, in support of Dr. Johnson's conjecture, that the word *oath*, in *Troilus and Cressida*, quarto, 1609, is corrupted in the same manner. Instead of the "—untraded *oath*," it gives "—untraded *earth*." We might read, only changing the place of one letter, and altering another:

I task thy heart to the like,———

i. e. I put thy valour to the same trial. So, in *King Henry IV.* act v. sc. 2.

"How shew'd his *tasking*? seem'd it in contempt?" STEEVENS.

56. *From sin to sin:——*] So the quartos. I suspect we should read: *From sun to sun*; i. e. from one day to another. STEEVENS.

Surely this ingenious emendation is entitled to a place in the text.—Is not, however, the meaning rather, from *sun-rise* to *sun-set*? MALONE.

However ingenious the conjecture of Mr. Steevens may be, I think the old reading the true one. *From sin to sin*, is from one denial to another; for these denials were severally maintained to be *lies*. HENLEY.

76. *I dare meet Surrey in a wilderness,*] I dare meet him where no help can be had by me against him. So, in *Macbeth*:

"———or be alive again,

"And dare me to the desert with thy sword."

JOHNSON.

80. *——in this new world,*] In this world where I have just begun to be an actor. Surrey has, a few lines above, called him *boy*. JOHNSON.

86. ———*here do I throw down this,*] Holinshed says, that on this occasion “he threw down *a hood* that he had borrowed.” STEEVENS.

127. Shakspeare has represented the character of the bishop as he found it in Holinshed, where this famous speech (which contains, in the most express terms, the doctrine of passive obedience), is preserved. The politicks of the historian were the politicks of the poet. STEEVENS.

151. *Lest children’s children*————] The old copies read :

Lest child, child’s children. STEEVENS.

155. ———*his day of trial.*—] After this line, whatever follows, almost to the end of the act, containing the whole process of dethroning and debasing king Richard, was added after the first edition of 1598, and before the second of 1615. Part of the addition is proper, and part might have been forborn without much loss. The author, I suppose, intended to make a very moving scene. JOHNSON.

The addition was first made in the quarto 1608, for the use of which I am indebted to the reverend Mr. Bowle, of Idemestone, Wiltshire. STEEVENS.

157. *Fetch hither Richard, &c.*] The quartos add this to the preceeding speech of Northumberland.

STEEVENS.

168. ———*my knee :—*] The quartos 1608, and 1615, read :

—————*my limbs.*

STEEVENS.

171. *The favours, &c.*] The countenances; the features. JOHNSON.

188. *The emptier ever dancing——*] This is a comparison not easily accommodated to the subject, nor very naturally introduced. The best part is this line, in which he makes the usurper the *empty* bucket.

JOHNSON.

198. *My care is—loss of care, by old care done ;*] Shakspeare often obscures his meaning by playing with sounds. Richard seems to say here, that *his cares are not made less by the increase of Bolingbroke's cares*; for this reason, that *his care is the loss of care*, his grief is, that his regal cares are at an end, *by the cessation of the care to which he had been accustomed.*

JOHNSON.

209. *——my balm,*] The oil of consecration. He has mentioned it before.

JOHNSON.

212. *——all duteous oaths :*] The quartos 1608, and 1615, read—*all duties, rites.*

STEEVENS.

217. *——are made to thee !*] The quartos 1608, and 1615, read—that swear *to thee.*

STEEVENS.

235. *——If thou would'st,*] That is, if thou would'st read over a list of thy own deeds.

JOHNSON.

249. *——a sort——*] A pack, a company.

WARBURTON.

254. *——a sovereign, a slave ;*] The quartos 1608, and 1615, read,

——and sovereignty a slave.

STEEVENS.

The first folio agrees with the quartos, except that it reads—*a sovereignty.* “A sovereign” is an arbitrary alteration made by the editor of the second folio.

There

There is surely no need to depart from the reading of the quarto. To make *sovereignty* a *slave*, is as proper an expression, as to make *majesty* a *subject*, or *state* a *peasant*. MALONE.

257. ———*haught*,————] i. e. *haughty*. Instances of the use of this word are given in another place.

STEEVENS.

259. *No, not that name was given me at the font—*] How that name which was given him at the font could be usurped, I do not understand. Perhaps Shakspeare meant to shew that imagination, dwelling long on its own misfortunes, represents them as greater than they really are. ANONYMOUS.

322. ———*Conveyers are you all*,] To *convey* is a term often used in an ill sense, and so Richard understands it here. Pistol says of *stealing*, *convey the wise it call*; and to *convey* is the word for sleight of hand, which seems to be alluded to here. *Ye are all*, says the deposed prince, *jugglers*, who rise with this nimble dexterity *by the fall of a good king*. JOHNSON.

324. *On Wednesday next, we solemnly set down
Our coronation; lords, prepare yourselves.*] The first quarto, 1598, reads,

“ Let it be so: and lo on Wednesday next

“ We solemnly proclaim our coronation:

“ Lords, be ready all.”

STEEVENS.

328. ———*as sharp to them as thorn*.] This pathetick denunciation shews that Shakspeare intended to impress his auditors with dislike of the deposal of Richard.

JOHNSON.

333. *To bury*————] *To conceal, to keep secret.*

JOHNSON.

338. In the first edition there is no personal appearance of king Richard, so that all to the line at which he leaves the stage was inserted afterwards.

JOHNSON.

ACT V.

Line 2. *TO Julius Cæsar's, &c.]* The Tower of London is traditionally said to have been the work of Julius Cæsar.

JOHNSON.

5. *Here let us rest, if, &c.]* So Milton :

“*Here rest, if any rest can harbour here.*”

JOHNSON.

11. *Ah, thou, the model where old Troy did stand ;]* The queen uses comparative terms absolutely. Instead of saying, *Thou who appearest* as the ground on which the magnificence of Troy was once erected, she says :

Ah, thou the model, &c.

Thou map of honour ;

Thou picture of greatness.

JOHNSON.

13. ————*beauteous inn,]* *Inn* does not here signify a house of publick entertainment ; but, as in Spenser, a habitation in general.

STEEVENS.

16. *Join not with grief,——]* Do not thou unite with grief against me ; do not, by thy additional sorrows, enable grief to strike me down at once. My

own

own part of sorrow I can bear, but thy affliction will immediately destroy me. JOHNSON.

20. *I am sworn brother,——*

To grim necessity ;——] I have reconciled myself to necessity, I am in a state of amity with the constraint which I have sustained. JOHNSON.

43. *——to quit their grief,*] To retaliate their mournful stories. JOHNSON.

46. *For why,———*] The poet should have ended this speech with the foregoing line, and have spared his childish prattle about the fire. JOHNSON.

80. *——Hallowmas,——*] *All-hallows, or all-hallowtide* ; the first of November. STEEVENS.

84. *That were some love, &c.*] The quartos give this speech to the king. STEEVENS.

88. *Better far off, than—near, be ne'er the near'.*] To be *never the nigher*, or, as is commonly spoken in the mid-land counties, *ne'er the near*, is to make no advance towards the good desired. JOHNSON.

95. *———and dumbly part ;—*] Thus the folio. The quartos read, *———and doubly part.*

STEEVENS.

128. *Are idly bent———*] That is, *carelessly* turned, thrown without attention. This the poet learned by his attendance and practice on the stage.

JOHNSON.

145. *Aumerle that was ;*] The dukes of *Aumerle*, Surrey, and Exeter, were by an act of Henry's first parliament deprived of their dukedoms, but were

allowed

allowed to retain their earldoms of *Rutland*, Kent, and Huntingdon. STEEVENS.

151. *That strew the green lap of the new-come spring?*] So Milton, in one of his songs:

“ ————— who from her *green lap* throws

“ The yellow cowslip and the pale primrose.”

STEEVENS.

154. *—bear you well—*] That is, conduct yourself with prudence. JOHNSON.

161. *Yea, look'st thou pale? let me see the writing.*] Such harsh and defective lines as this, are probably corrupt, and might be easily supplied, but that it would be dangerous to let conjecture loose on such slight occasions. JOHNSON.

After what Dr. Johnson has said, I am almost afraid to offer a conjecture. Yet, I believe, Shakspeare wrote:

Boy, let me see the writing.

York uses these words a little lower. MALONE.

172. *For gay apparel, against the triumph.*] The reading of the first quarto, 1597, appears to me preferable:

For gay apparel against the triumph day.

The latter word was accidentally omitted in the quarto 1598, and all the subsequent copies.

MALONE.

233. *Inquire at London, &c.*] This is a very proper introduction to the future character of Henry the Fifth,
to

to his debaucheries in his youth, and his greatness in his manhood.

238. While *he*,——] All the old copies read :
Which *he*. STEEVENS.

245. ——*pluck a glove*,] So, in *Promos and Cassandra*, 1578, Lamia, the strumpet, says,

“ Who loves me once is lymed to my heast :

“ My colour some, and some shall wear my
glove.”

Again, in the *Shoemaker's Holyday, or Gentle Craft*, 1600 :

“ Or shall I undertake some martial sport

“ Wearing your *glove* at turney or at tilt,

“ And tell how many gallants I unhors'd.”

STEEVENS.

249. *I see some sparkles of a better hope*,] The folio reads,

——*sparks of better hope*.

The quarto 1615 :

——*sparkles of better hope*. STEEVENS.

268. *My liege, beware*;——] From the defect of the metre, I suspect that the word *beware* has been accidentally omitted at the end of the line :

“ My liege, beware ; look to thyself, *beware* ;

“ Thou hast a traitor in the presence there.”

MALONE.

291. *Thou sheer, immaculate, &c.*] *Sheer* is pellucid, transparent. The modern editors arbitrarily read, *clear*. So, in Spenser's *Faery Queen*, B. III. c. 2.

“ Who

“ Who having viewed in a fountain *shere*

“ Her face,” &c.

Again, B. III. c. 11.

“ That she at last came to a fountain *shere*.”

Transparent muslin is still called *sheer* muslin.

STEEVENS.

294. *Thy overflow of good converts to bad;*] The overflow of good *in thee* is turned to bad *in thy son*; and that same abundant goodness *in thee* shall excuse *his* transgression.

TYRWHITT.

296. ———digressing *son*.] So, in *Romeo and Juliet*:

“ *Digressing* from the valour of a man.”

To *digress* is to deviate from what is right or regular.

STEEVENS.

310. ———*the Beggar and the King*.—] *The King and Beggar* seems to have been an interlude well known in the time of our author, who has alluded to it more than once. I cannot now find that any copy of it is left.

JOHNSON.

The King and Beggar was perhaps once an interlude; it was certainly a song. The reader will find it in the first volume of Dr. Percy's collection. It is there entitled, *King Cophetua and the Beggar Maid*; and is printed from Rich. Johnson's *Crown Garland of Golden Roses*, 1612, 12mo. where it is entitled simply, *A song of a Beggar and a King*. This interlude or ballad is mentioned in *Cinthia's Revenge*, 1613:

“ Provoke thy sharp Melpomene to sing

“ The story of a *Beggar and the King*.” STEEVENS.

324. —kneel upon my knees,] Thus the folio.
The quartos read,

—————walk upon my knees. STEEVENS.

330. *Ill may'st thou thrive, if thou grant any grace!*] This line is not in the folio. MALONE.

351. —*Pardonnez moy.*] That is, *excuse me*, a phrase used when any thing is civilly denied. The whole passage is such as I could well wish away.

JOHNSON.

356. *The chopping French*————] *Chopping*, I believe, means *jabbering*, talking flippantly a language unintelligible to Englishmen. I do not remember to have met with the word, in this sense, in any other place. In the universities they talk of *chopping* logick; and our author in *Romeo and Juliet* has the same phrase:

“How now! how now! *chop* logick?”

MALONE.

372. *But for our trusty brother-in-law—and the abbot,*] The brother-in-law meant, was John duke of Exeter and earl of Huntingdon (own brother to king Richard II.) and who had married with the lady Elizabeth, sister of Henry of Bolingbroke. THEOBALD.

379. —*too,*—] Added by Mr. Theobald for the sake of the metre. MALONE.

402. *And these same thoughts people this little world;*] *i. e.* his own frame;—“the state of man,” which in *Julius Cæsar* is said to be “like to a little kingdom.” So, also, in our author’s *Lover’s Complaint*:

“Storming

“ Storming my *world* with sorrow’s wind and rain.”

Again, in *King Lear*:

“ —Strives in this *little world* of *man* to out-run

“ The to-and-fro-conflicting wind and rain.”

MALONE.

406. —*the word itself*

Against the word:] Thus the quartos, except that they read *thy* word. By the *word* I suppose is meant the *holy word*. The folio reads,

—*the faith itself*

Against the faith.

STEEVENS.

The first quarto, 1597, reads—*the word*. MALONE.

424. —*in one person*,—] All the old copies, except the quarto, 1597, read, in one *prison*. MALONE.

439. *To hear*—] One of the quartos reads—to *check*. STEEVENS.

443. *For now hath time made me his numb’ring clock*:]

There appears to be no reason for supposing, with Dr. Johnson, that this passage is corrupt. It should be recollected, that there are three ways in which a clock notices the progress of time, viz. by the vibration of the pendulum, the index on the dial, and the striking of the hour. To these the king, in his comparison, severally alludes; his sighs corresponding to the jarring of the pendulum, which, at the same time that it watches or numbers the seconds, marks also their progress in minutes on the dial or outward watch, to which the king compares his eyes; and their want of the graduated circle is supplied by a succession of tears,

tears, or (to use an expression of Milton) *minute drops*: his finger, by as regularly wiping these away, performs the office of the dial's point: his clamorous groans, are the sounds that tell the hour.

In *Henry IV.* Part II. tears are used in a similar manner :

“ But Harry lives that shall convert those *tears*,
“ By number, into *hours* of happiness.”

HENLEY.

444. ————*with sighs, they jar*

Their watches, &c.] I think this expression must be corrupt, but I know not well how to make it better. The first quarto reads,

My thoughts are minutes; and with sighs they jar,

There watches on unto mine eyes the outward watch.

The quarto 1608,

My thoughts are minutes, and with sighs they jar,

Their watches on unto mine eyes the outward watch.

The first folio agrees with the third quarto, which reads,

My thoughts are minutes; and with sighes they jarre,

There watches to mine eyes the outward watch.

Perhaps out of these two readings the right may be made. *Watch* seems to be used in a double sense, for a quantity of time, and for the instrument that measures time. I read, but with no great confidence, thus :

My thoughts are minutes, and with sighs they jar

The watches on; mine eyes the outward watch,

Whereto, &c.

JOHNSON.

The first quarto 1597, and the first folio, read,

Their watches on unto mine eyes. MALONE.

The *outward watch*, as I am informed, was the moveable figure of a man habited like a watchman, with a pole and lantern in his hand. The figure had the word—*watch* written on its forehead; and was placed above the dial-plate. This information was derived from an artist *after the operation of a second cup*: therefore neither the gentleman who communicated it, or myself, can vouch for its authenticity, or with any degree of confidence apply it to the passage before us. Such a figure, however, appears to have been alluded to in Ben Jonson's *Every Man out of his Humour*: “——he looks like one of these *motions* in a great antique clock,” &c. A *motion* anciently signified a *puppet*. Again, in his *Sejanus*:

“Observe him, as his *watch* observes his *clock*.”
To *jar* is, I believe, to make that noise which is called *ticking*. So, in the *Winter's Tale*:

“I love thee not a *jar* o'the clock behind,” &c.
Again, in the *Spanish Tragedy*:

“——the minutes *jarring*, the clock striking.”

STEEVENS.

448. *Now, sir, &c.*] Should we not read thus:

Now, sir, the *sounds* that *tell* what hour it is,

Are clamorous groans, &c. REMARKS.

453. ——his *Jack o'the clock*.] That is, I strike for him. One of these automaton is alluded to in *King Richard the Third*.

STEEVENS.

455.

455. *For, though it have holpe madmen to their wits,]*
See *Burton's Anatomy of Melancholy*. Part II. Sect. 2.

REED.

459. *—in this all-hating world.]* I believe the meaning is, this world in which I am universally hated.

JOHNSON.

—and love to Richard

Is a strange brooch in this all-hating world.

i. e. as strange and uncommon as a *brooch*, which is now no longer worn. So, in *All's Well that ends Well*: “*Virginity, like an old courtier, wears her cap out of fashion, richly suited, but unsuitable; just like the brooch and the tooth-pick, which wear not now.*”

MALONE.

464. *Where no man ever comes, but that sad dog]* It should be remembered that the word *sad* was in the time of our author used for *grave*. The expression will then be the same as if he had said, *that grave, that gloomy villain*. So, in *Holinshed*, p. 730: “*With that, the recorder called Fitzwilliam, a sad man, and an honest,*” &c.

STEEVENS.

477. *So proudly, as if he disdain'd the ground.]* Thus the quarto. The folio reads,

—as if he had disdain'd the ground. MALONE.

488. *—by jauncing Bolingbroke.]* *Jaunce* and *jaunt* were synonymous words. Ben Jonson uses *geances* in his *Tale of a Tub*:

“*I would I had a few more geances of it:*

“*And you say the word, send me to Jericho.*”

STEEVENS.

493. ——— *as thou wert wont to do.*] So, the folio, and the quarto 1615. The first quarto 1597, and the two subsequent copies, read,

————— *art wont to do.* MALONE.

520. ——— *of Salisbury, Spenser, Blunt, and Kent:]*
The first quarto, 1597, reads,

————— *of Oxford, Salisbury, Blunt, and Kent.*

The others,

————— *of Oxford, Salisbury, and Kent.*

MALONE.

THE END.



ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

KING JOHN,

WRITTEN BY

WILL. SHAKSPERE.

—SIC ITUR AD ASTRA.

VIRG.

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ON THE

THE VARIOUS COMMENTATORS

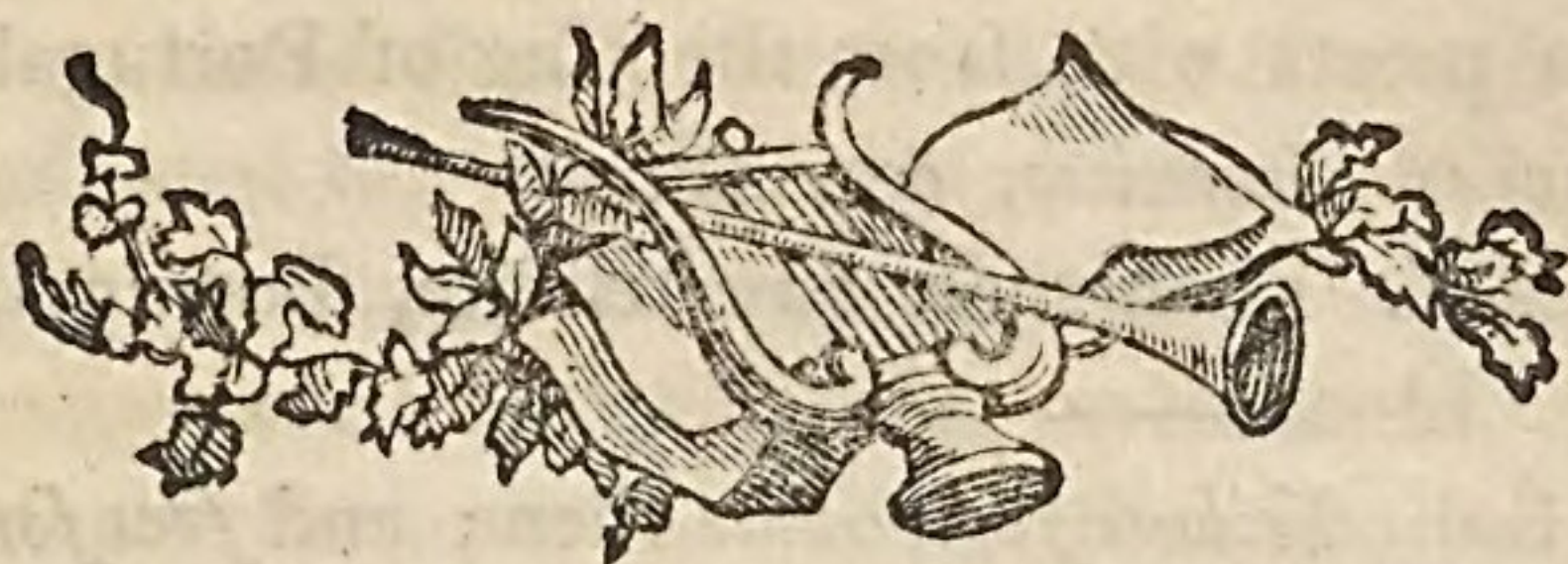
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ANNOTATIONS

UPON

KING JOHN.

ACT I.

Line 3. *IN my behaviour,—*] The word *behaviour* seems here to have a signification that I have never found in any other author. *The king of France, says the envoy, thus speaks in my behaviour to the majesty of England; that is, the king of France speaks in the character which I here assume.* JOHNSON.

17. *—control,—*] *Opposition, from controller.*

JOHNSON.

19. *Here have we war for war, and blood for blood, Controlment for controlment, &c.]* King John's reception of Chatillon not a little resembles that which

Aij

Andrea

Andrea meets with from the king of Portugal in the first part of *Jeronimo*, &c. 1605:

“*And.* Thou shalt pay tribute, Portugal, with blood.—

“*Bal.* *Tribute for tribute* then ; and *foes for foes.*

“*And.* —I bid you sudden wars.”

STEEVENS.

24. *Be thou as lightning—*] The simile does not suit well : the lightning indeed appears before the thunder is heard, but the lightning is destructive, and the thunder innocent.

JOHNSON.

The allusion may, notwithstanding, be very proper so far as Shakspeare has applied it, *i. e.* merely to the *swiftness* of the *lightning*, and its *preceding* and *foretelling* the *thunder*. But there is some reason to believe that *thunder* was not thought to be *innocent* in our author's time, as we elsewhere learn from himself. See *King Lear*, act iii. scene 2. *Antony and Cleopatra*, act ii. scene 5. *Julius Cæsar*, act i. scene 3. and still more decisively in *Measure for Measure*, act ii. scene 2. This old superstition is still prevalent in many parts of the country.

REMARKS.

37. —*the manage—*] *i. e.* conduct, administration. So, in *King Richard II.*

“—————for the rebels

“*Expedient manage* must be made, my liege.”

STEEVENS.

44. *Enter the sheriff of Northamptonshire, &c.*] This stage direction I have taken from the old quarto.

STEEVENS.

49. —and Philip, his brother.] Though Shakspeare adopted this character of Philip Faulconbridge from the old play, it is not improper to mention, that it is compounded of two distinct personages.

Matthew Paris says:—"Sub illius temporis curriculo, *Falcasius de Brente*, Neusteriensis, et spurius ex parte matris, atque Bastardus, qui in vili jumento manticato ad Regis paulo ante clientelam descenderat," &c.

Matthew Paris, in his *History of the Monks of St. Albans*, calls him *Falco*; but in his *General History*, *Falcasius de Brente*, as above.

Holinshed says, "that Richard I. had a natural son named Philip, who in the year following killed the viscount De Limoges to revenge the death of his father."

STEEVENS.

I rather imagine that our author's bastard is compounded of the natural son of Richard I. above noticed, and of a personage mentioned by the Continuator of Harding's *Chronicle*, 1543, fol. 24. b. ad an. 1472,—“one *Falconbridge*, therle of Kent his *bastarde*, a stoute-harted manne.”

MALONE.

61. But, for the certain knowledge of that truth,
I put you o'er to heaven, and to my mother;
Of that I doubt, as all men's children may.]

The resemblance between this sentiment, and that of Telemachus in the first book of the *Odyssey*, is apparent. The passage is thus translated by Chapman:

“My mother, certaine, sayes I am his sonne;

“I know not; nor was ever simply knowne,

“By any child, the sure truth of his sire.”

Mr.

Mr. Pope has observed that the like sentiment is found in *Euripides*, *Menander*, and *Aristotle*. Shakspeare expresses the same doubt in several of his other plays.

STEEVENS.

Perhaps, Shakspeare looked no further than the old adage: "He's a wise son that knows his own father."

HENLEY.

85. *He hath a trick of Cœur-de-lion's face,*] The *trick*, or *tricking*, is the same as the tracing of a drawing, meaning that peculiarity of face which may be sufficiently shewn by the slightest outline. This expression is used by Heywood and Rowley in their comedy called *Fortune by Land and Sea*:—"Her face, *the trick of her eye*, her leer." The following passages may more evidently prove the expression to be borrowed from delineation. Ben Jonson's *Every Man out of his Humour*:

"——You can blazon the rest, Signior?

"O ay, I have it in writing here o'purpose; it cost me two shillings the *tricking*." So again, in *Cynthia's Revels*:

"——the parish-buckets with his name at length *trick'd* upon them."

STEEVENS.

93. *With half that face—*] But why with *half* that face? There is no question but the poet wrote, as I have restored the text: *With that half-face*—Mr. Pope, perhaps, will be angry with me for discovering an anachronism of our poet's in the next line, where he alludes to a coin not struck till the year 1504, in the reign of king Henry VII. viz. a groat, which, as well

well as the half groat, bare but half faces impressed. *Vide Stowe's Survey of London*, p. 47. *Holinshed*, *Camden's Remains*, &c. The poet sneers at the meagre sharp visage of the elder brother, by comparing him to a silver groat, that bore the king's face in profile, so shewed but half the face; the groats of all our kings of England, and indeed, all their other coins of silver, one or two only excepted, had a full face crowned, till Henry VII. at the time above-mentioned, coined groats and half-groats, as also some shillings, with half faces, *i. e.* faces in profile, as all our coin has now. The first groats of king Hen. VIII. were like those of his father; though afterwards he returned to the broad faces again. These groats, with the impression in profile, are undoubtedly here alluded to: though, as I said, the poet is knowingly guilty of an anachronism in it: for in the time of king John there were no groats at all; they being first, as far as appears, coined in the reign of king Edward III.

THEOBALD.

The same contemptuous allusion occurs in *The Downfall of Robert Earl of Huntingdon*, 1601:

“ You *half-fac'd* groat, you thick-cheek'd chitty-face.”

Again, in *Histrionastix*, 1610:

“ Whilst I behold you *half-fac'd* minion.”

STEEVENS.

127. *This concludes—*] This is a *decisive argument*. As your father, if he liked him, could not have been

been forced to resign him, so, not liking him, he is not at liberty to reject him. JOHNSON.

137. *Lord of thy presence, and no land beside?*] *Lord of thy presence* can signify only, *master of thyself*; and it is a strange expression to signify even *that*. However *that* he might be, without parting with his land. We should read: *Lord of the presence*, i. e. prince of the blood. WARBURTON.

Lord of thy presence may signify something more distinct than *master of thyself*: it means master of that dignity and grandeur of appearance that may sufficiently distinguish thee from the vulgar, without the help of fortune.

Lord of his presence apparently signifies, *great in his own person*, and is used in this sense by king John in one of the following scenes. JOHNSON.

139. *And I had his, Sir Robert his, like him;*] This is obscure and ill expressed. The meaning is: *If I had his shape—Sir Robert's—as he has.*

Sir Robert his, for *Sir Robert's*, is agreeable to the practice of that time, when the 's added to the nominative was believed, I think erroneously, to be a contraction of *his*. So, Donne:

“——Who now lives to age,

“Fit to be call'd Methusalem *his* page?”

JOHNSON.

This ought to be printed:

Sir Robert his like him.

His according to a mistaken notion formerly received,
being

being the sign of the genitive case. As the text before stood there was a double genitive. MALONE.

141. ———my face so thin,

That in mine ear I durst not stick a rose,

Lest men should say, Look, where three-far-

things goes !] In this very obscure passage

our poet is anticipating the date of another coin ; humorously to rally a thin face, eclipsed, as it were, by a full blown *rose*. We must observe, to explain this allusion, that queen Elizabeth was the first, and indeed the only prince or princess, who coined in England three-half-pence and three-farthing pieces. She coined shillings, six-pences, groats, three-pences, two-pences, three-half-pence, pence, three-farthings, and half-pence. And these pieces all had her head, and were alternately with the *rose* behind, and without the *rose*. The shilling, groat, two-pence, penny, and half-penny had it not : the other intermediate coins, *viz.* the six-pence, three-pence, three-half-pence, and three-farthings had the *rose*. THEOBALD.

Mr. Theobald has not mentioned the most material circumstance relative to these three-farthing pieces, on which the propriety of the allusion entirely depends ; *viz.* that they were made of silver, and consequently extremely *thin*. From their thinness they were very liable to be cracked. Hence Ben Jonson, in his *Every Man in his Humour*, says : “ He values me at a crack’d three-farthings.” MALONE.

So, in *The Shoemaker’s Holiday*, &c. 1610 :

B

“ Here’s

“Here’s a *three-penny piece* for thy tidings.”

“*Firk*. ’Tis but three-half-pence I think : yes, ’tis three-pence ; I smell the *rose*.” STEEVENS.

142. *That in mine ear I durst not stick a rose,*] The sticking *roses* about them was then all the court-fashion, as appears from this passage of the *Confession Catholique du S. de Sancy*, l. ii. c. 1. “Je luy ay appris à mettre des *roses par tous les coins*,” i. e. *in every place about him*, says the speaker, of one to whom he had taught all the court-fashions. WARBURTON.

These *roses* were, I believe, only *roses* composed of ribbands. In Marston’s *What you will* is the following passage :

“Dupatzo the elder brother, the fool, he that bought the half-penny *ribband*, wearing it in his *ear*,” &c..

Again, in *Every Man out of his Humour* : “——This *ribband* in my *ear*, or so.” Again, in *Love and Honour*, by S. W. Davenant, 1649 :

“A lock on the left side, so rarely hung

“With *ribbanding*,” &c.

I think I remember, among Vandyck’s pictures in the duke of Queensbury’s collection at Ambrosbury, to have seen one with the lock nearest the ear ornamented with ribbands which terminate in *roses* ; and Burton, in his *Anatomy of Melancholy*, says, “that it was once the fashion to stick real *flowers* in the *ear*.”

STEEVENS.

147. The old copy reads——*It would not be. I am*

am not sure that the change, which was made by the editor of the second folio, is necessary. MALONE.

154. ———*unto the death.*] This expression is common among our ancient writers. STEEVENS.

162. *Arise Sir Richard, and Plantagenet.*] It is a common opinion, that *Plantagenet* was the surname of the royal house of England, from the time of king Henry II. but it is, as Camden observes in his *Remains*, 1614, a popular mistake. Plantagenet was not a family name, but a nick-name, by which a grandson of Geoffrey, the first Earl of Anjou, was distinguished, from his wearing a *broom-stalk* in his bonnet. But this name was never borne either by the first Earl of Anjou, or by Henry II. the son of that Earl by the Empress Maude, he being always called Henry Fitz-*empress*; his son, Richard Cœur-de-lion; —and the prince who is exhibited in the play before us, John *sans-terre*, or *Lackland*. MALONE.

169. *Madam, by chance, but not by truth: what though?*] I am your grandson, madam, by chance, but not by honesty—what then? JOHNSON.

171. *In at the window, &c.*] These expressions mean, to be *born out of wedlock*. So, in *The Family of Love*, 1608:

“Woe worth the time that ever I gave suck to a child that *came in at the window!*”

So, in *Northward Hoe*, by Decker and Webster, 1607:

“——kindred that comes in *o’er the hatch*, and sailing to Westminster,” &c. STEEVENS.

182. *A foot of honour*——] *A step, un pas.*

JOHNSON.

185. —*Sir Richard*——] Thus the old copy, and rightly. In act iv. Salisbury calls him *Sir Richard*, and the king has just knighted him by that name. The modern editors arbitrarily read, *Sir Robert*. Faulconbridge is now entertaining himself with ideas of greatness, suggested by his recent knighthood.——*Good den, Sir Richard*, he supposes to be the salutation of a vassal, *God-a-mercy, fellow*, his own supercilious reply to it.

STEEVENS.

188. '*Tis too respectful, &c.*] i. e. *respectful*. So, in the old comedy called *Michaelmas Term*, 1607 :

“Seem *respectful*, to make his pride swell like a toad with dew.”

So, in *The Merchant of Venice*, act v.

“You should have been *respectful*,” &c.

Again, in *The Case is alter'd*, by Ben Jonson, 1609 :

“I pray you, sir; you are too *respectful*, in good faith.”

STEEVENS.

189. *For your conversing*.——] The old copy reads—*conversion*, which may be right; meaning his late change of condition from a private gentleman to a knight.

STEEVENS.

——*Now your traveller*,——] It is said in *All's Well that Ends Well*, that “a traveller is a good thing after dinner.” In that age of newly excited curiosity, one of the entertainments at great tables seems to have been the discourse of a traveller.

JOHNSON.

190.

190. *He and his tooth-pick—*] It has been already remarked, that *to pick the tooth*, and wear a *piqued beard*, were, in that time, marks of a man affecting foreign fashions. JOHNSON.

Among Gascoigne's poems I find one entitled, *Councell given to Maister Bartholomew Withipoll, a little before his latter Journey to Geane, 1572.* The following lines may, perhaps, be acceptable to the reader who is curious enough to inquire about the fashionable follies imported in that age :

“ Now, sir, if I shall see your mastership

“ Come home disguis'd, and clad in quaint array ;—

“ As with a *pike-tooth* byting on your lippe ;

“ Your brave mustachios turn'd the Turkie way ;

“ A coptankt hat made on a Flemish blocke ;

“ A night-gowne cloake down trayling to your toes ;

“ A slender slop close couched to your dock ;

“ A curtolde slipper, and a short silk hose,” &c.

Again, in *Cinthia's Revels*, by Ben Jonson, 1601 :

“ —A traveller, one so made out of the mixture and shreds and forms that himself is truly deformed. He walks most commonly with a clove or *pick-tooth* in his mouth.”

Again, in *The Honest Man's Fortune*, by Beaumont and Fletcher :

“ You have travell'd like a fidler, to make faces ; and brought home nothing but a case of *tooth-picks.*”

STEEVENS.

So, in Sir Thomas Overbury's *Characters*, 1616 [Article, *An Affected Traveller*]: "He censures all things by countenances and shrugs, and speaks his own language with shame and lisping; he will choke rather than confess beere good drink; and his *tooth-pick* is a main part of his behaviour." MALONE.

193. *My piked man of countries*:—] The word *piked* may not refer to the beard, but to the *shoes*, which were once worn of an immoderate length. To this fashion our author has alluded in *King Lear*, where the reader will find a more ample explanation. *Piked* may, however, mean only spruce in dress.

Chaucer says in one of his prologues:—"Fresh and new her geare *ypiked* was." And in the *Merchant's Tale*:—"He kempeth him, and proineth him, and *piketh*." In Hyrd's translation of *Vive's Instruction of a Christian Woman*, printed in 1591, we meet with "*picked* and apparelled goodly—goodly and *pickedly* arrayed.—Licurgus, when he would have women of his country to be regarded by their virtue and not their ornaments, banished out of the country by the law, all painting, and commanded out of the town all crafty men of *picking* and apparelling."

Again, in a comedy called *All Fools*, by Chapman, 1602:

"'Tis such a *picked* fellow, not a haire

"About his whole bulk, but it stands in print."

Again, in *Love's Labour Lost*: "He is too *piqued*, too spruce," &c. Again, in Greene's *Defence of Coney-catching*, 1592, in the description of a pretended traveller;

traveller: "There be in England, especially about London, certain quaint *pickt*, and neat companions, attired, &c. *alamode de France*," &c.

If a comma be placed after the word *man*:——

"I catechize

"*My picked man*, of countries."

the passage will seem to mean, "I catechise my selected man, about the countries through which he travelled."

STEEVENS.

196. ——*like an ABC-book*:——] An *ABC-book*, or as they spoke and wrote it, an *absey-book*, is a *catechism*.

JOHNSON.

So, in the ancient *Interlude of Youth*, bl. let. no date:

"In the A. B. C. of bokes the least,

"Yt is written, *deus charitas est*."

Again, in Tho. Nash's dedication to Greene's *Arcadia*, 1616:

"——make a patrimony of *In speech*, and more than a younger brother's inheritance of their *Abcie*."

STEEVENS.

200. *And so, e'er answer knows what question would*
(*Saving in dialogue of compliment*;) Sir W. Cornwallis's 28th essay thus ridicules the extravagance of compliments in our poet's days, 1601: "We spend even at his (*i. e.* a friend's or a stranger's) entrance, a whole volume of words.——What a deal of synamon and ginger is sacrificed to dissimulation! *Oh, how blessed do I take mine eyes for presenting me with this sight! O Signior, the star that governs my life in contentment,*
give

give me leave to interre myself in your arms!—Not so, sir, it is too unworthy an inclosure to contain such preciousness, &c. &c. This, and a cup of drink, makes the time as fit for a departure as can be. TOLLET.

214. *Which though, &c.*] The construction will be mended, if instead of *which though*, we read *this though*.

JOHNSON.

217. *But who comes, &c.*——] Milton, in his tragedy, introduces Dalilah with such an interrogatory exclamation.

JOHNSON.

219. ——*to blow a horn*——] He means, that a woman who travelled about like a *post*, was likely to *horn* her husband.

JOHNSON.

225. *Colbrand*——] *Colbrand* was a Danish giant, whom Guy of Warwick discomfited in the presence of king Athelstan. The combat is very pompously described by Drayton in his *Polyolbion*.

JOHNSON.

231. *Good leave, &c.*] *Good leave* means *a ready assent*. So, in *King Henry VI.* Part III. act iii. scene 2.

“K. Edw. Lords, give us leave: I’ll try this widow’s wit.

“Glo. Ay, good leave have you, for you will have leave.”

STEEVENS.

232. *Philip!—sparrow!—James,*] Dr. Grey observes, that Skelton has a poem to the memory of Philip Sparrow; and Mr. Pope in a short note remarks that a Sparrow is called Philip.

JOHNSON.

Gascoigne has likewise a poem, entitled, *The Praise of Phil. Sparrow*; and in *Jack Drum’s Entertainment*, 1601, is the following passage:

“The

“ The birds sit chirping, chirping, &c.

“ *Philip* is treading, treading,” &c.

Again, in the *Northern Lass*, 1633:

“ A bird whose pastime made me glad,

“ And *Philip* ’twas my *sparrow*.”

Again, in *Magnificence*, an ancient *Interlude* by Skelton, published by Rastell:

“ With me in kepyng such a *Phylyp Sparowe*.”

STEEVENS.

233. *There’s toys abroad; &c.*] i. e. rumours, idle reports. So, in B. Jonson’s *Sejanus*:

“ ——— *Toys, mere toys,*

“ What wisdom’s in the streets.”

So, in a postscript to a letter from the countess of Essex to Dr. Forman, in relation to the trial of Anne Turner, for the murder of Sir Tho. Overbury:

“ ———they may tell my father and mother, and fill their ears full of *toys*.” *State Trials*, vol. i. p. 322.

STEEVENS.

235. ——— *might have eat his part in me*

Upon good-Friday, and ne’er broke his fast:]

This thought occurs in Heywoods’s *Dialogues upon Proverbs*, 1562:

“ ———he may his parte on good Fridaie eate,

“ And fast never the wurs, for ought he shall geate.”

STEEVENS

245. Knight, knight, *good mother—Basilisco-like:]*

Thus must this passage be pointed; and to come at the humour of it, I must clear up an old circumstance of stage-history. Faulconbridge’s words here carry a concealed

concealed piece of satire on a stupid drama of that age, printed in 1599, and called *Soliman and Perseda*. In this piece there is a character of a bragging cowardly knight, called Basilisco. His pretension to valour is so blown, and seen through, that Piston, a buffoon-servant in the play, jumps upon his back, and will not disengage him, till he makes Basilisco swear upon his dudgeon dagger to the contents, and in the terms he dictates to him: as, for instance:

“*Bas.* O, I swear, I swear.

“*Pist.* By the contents of this blade.

“*Bas.* By the contents of this blade.

“*Pist.* I, the foresaid Basilisco.

“*Bas.* I, the aforesaid Basilisco, *knight* good fellow, *knight, knight*——

“*Pist.* Knave, good fellow, knave, knave.”

So that it is clear, our poet is sneering at this play; and makes Philip, when his mother calls him *knave*, throw off that reproach by humorously laying claim to his new dignity of *knighthood*; as Basilisco arrogantly insists on his title of *knight* in the passage above quoted. The old play is an execrable bad one; and, I suppose, was sufficiently exploded in the representation: which might make this circumstance so well known, as to become the butt for a stage-sarcasm.

THEOBALD.

The character of *Basilisco* is mentioned in Nash's *Have with you to Saffron-Walden*, &c. printed in 1596.

STEEVENS.

262. *Some sins——*] There are *sins*, that whatever be determined of them above, are not much censured on earth. JOHNSON.

264. *Needs must you lay your heart at his dispose, &c.*
Against whose fury and unmatched force
The awless lion could not wage the fight, &c.]

Shakspeare here alludes to the metrical romance of *Richard Cœur de Lion*, wherein this once celebrated monarch is related to have acquired his distinguishing appellation, by having plucked out a lion's heart to whose fury he was exposed by the duke of Austria, for having slain his son with a blow of his fist. From this ancient romance the story has crept into some of our old chronicles: but the original passage may be seen at large in the introduction to the third volume of *Reliques of ancient English Poetry*. PERCY.

ACT II.

Line 3. *RICHARD*, *that robb'd, &c.]* So, Rastal in his *Chronicle*: “It is sayd that a *lyon* was put to kynge *Richard*, beyng in prison, to have devoured him, and when the *lyon* was gapynge he put his arme in his mouth, and pulled the *lyon* by the harte so hard that he slewe the *lyon*, and therefore some say he is called *Rycharde Cure de Lyon*; but some say he is called *Cure de Lyon*, because of his boldness and hardy stomake.” GREY.

I have

I have an old *black-lettered History of lord Faulconbridge*, whence Shakspeare might pick up this circumstance.

FARMER.

5. *By this brave duke came early to his grave:]* The old play led Shakspeare into this error of ascribing to the duke of Austria the death of Richard, who lost his life at the siege of Chaluz, long after he had been ransom'd out of Austria's power.

STEEVENS.

7. *At our importance——]* At our importunity.

JOHNSON.

23. *—that pale, that white-fac'd shore,]* England is supposed to be called Albion from the *white rocks* facing France.

JOHNSON.

34. *To make a more requital, &c.]* I believe it has been already observed, that *more* signified in our author's time, *greater*.

STEEVENS.

40. *To cull the plots of best advantages:] i. e.* to mark such stations as might most overawe the town.

HENLEY.

50. *A wonder, lady!——]* The wonder is only that Chatillon happened to arrive at the moment when Constance mentioned him; which the French king, according to a superstition which prevails more or less in every mind agitated by great affairs, turns into a miraculous interposition, or omen of good.

JOHNSON.

60. *——expedient——]* Immediate, *expeditious*.

JOHNSON.

63. *An Até, stirring him, &c.]* *Até* was the Goddess of Revenge. The player-editors read—*an Ace*.

This image might have been borrowed from the celebrated libel, called, *Leicester's Commonwealth*, originally published about the year 1584. “——She standeth like a fiend or *fury* at the elbow of her Amadis, to *stirre* him forward when occasion shall serve.” STEEVENS.

65. *With them a bastard of the king deceas'd :*] This line, except the word *with*, is borrowed from the old play of *King John*, already mentioned. MALONE.

70. *Bearing their birth-rights, &c.*] So, *King Henry VIII.*

“Many broke their backs with bearing manors on them.” JOHNSON.

73. *Than now the English bottoms have waft o'er——]* *Waft* for *wafted*. So, again in this play :

“The iron of itself, though *heat* red hot——”
i. e. heated. STEEVENS.

75. ——*scath*——] Destruction, harm.
JOHNSON.

95. ——*under-wrought*——] *i. e.* underworked, undermined. STEEVENS.

114. *To look into the blots and stains of right.*] Mr. Theobald reads, with the first folio, *blots*, which being so early authorised, and so much better understood, needed not to have been changed by Dr. Warburton to *bolts*, though bolts might be used in that time for *spots* : so Shakspeare calls Banquo “*spotted with blood, the blood-bolter'd Banquo.*” The verb to *blot* is used figuratively for to *disgrace* a few lines lower. And, perhaps,

perhaps, after all, *bolts* was only a typographical mistake.

JOHNSON.

Blot is certainly right. The illegitimate branch of a family always carried the arms of it with what, in ancient heraldry, was called a *blot* or *difference*. So, in Drayton's *Epistle from Q. Isabel to K. Richard II.*

“No bastard's mark doth *blot* his conqu'ring shield.”

Blots and *stains* occur again together in the first scene of the third act.

STEEVENS.

It is common to say of a person who hath disgraced himself by a base action, that it is a *blot* in his scutcheon.

* * *

139. *You are the hare,——*] So, in the *Spanish Tragedy*:

“He hunted well that was a lion's death;

“Not he that in a garment wore his skin:

“So *hares* may pull dead lions by the beard.”

STEEVENS.

145. *It lies as sightly on the back of him,*

As great Alcides' shoes upon an ass:——] The shoes of Hercules are more than once introduced in the old comedies on much the same occasions. So, in *The Isle of Gulls*, by J. Day, 1606:

“—are as fit, as Hercules's *shoe* for the foot of a pigmy.”

Again, in Greene's *Epistle Dedicatory to Perimedes the Blacksmith*, 1588: “—and so lest I should shape *Hercules' shoe* for a child's foot, I commend your worship to the Almighty.” Again, in Greene's *Penelope's Web*,

Web, 1601: "I will not make a long harvest for a small crop, nor go about to pull a *Hercules' shoe* on Achilles' foot." Again, *ibid.* "*Hercules' shoe* will never serve a *child's foot*." Again, in Stephen Gosson's *School of Abuse*, 1579: "—to draw the lyon's skin upon Æsop's asse, or *Hercules' shoes* on a childe's feete."

STEEVENS.

151. *King Lewis*,—] Thus the folio. The modern editors read—*Philip*, which appears to be right. It is however, observable, that the answer is given in the old copy to *Lewis*, as if the dauphin, who was afterwards Lewis VIII. was meant to have been the speaker. The speech itself, indeed, seems appropriated to the king, and nothing can be inferred from the folio with any certainty, but that the editors of it were careless and ignorant.

STEEVENS.

171. *Now shame upon you whe'r she does or no.*] *Whe'r* for *whether*. See note on Julius Cæsar.

MALONE.

188. *I have but this to say—*

That he's not only plagued for her sin,

But, &c.] This passage appears to me very obscure. The chief difficulty arises from this, that Constance having told Elinor of her *sin-conceiving womb*, pursues the thought, and uses *sin* through the next lines in an ambiguous sense, sometimes for *crime*, and sometimes for *offspring*.

He's not only plagued for her sin, &c. He is not only made miserable by vengeance for her *sin* or *crime*; but her *sin*, her *offspring*, and she, are made the instru-

ments of that vengeance on this descendant ; who, though of the second generation, is *plagued for her and with her* ; to whom she is not only the cause but the instrument of evil.

The next clause is more perplexed. All the editions read,

~~————~~*plagu'd for her,*
And with her plague her sin ; his injury,
Her injury, the beadle to her sin,
All punish'd in the person of this child.

I point thus :

~~————~~*plagu'd for her*
And with her.—Plague her son ! his injury
Her injury, the beadle to her sin.

That is, instead of inflicting vengeance on this innocent and remote descendant, *punish her son*, her immediate offspring : then the affliction will fall where it is deserved ; *his injury* will be *her injury*, and the misery of her *sin* ; her son will be a *beadle*, or chas-tiser, to her *crimes*, which are now *all punish'd in the person of this child*. JOHNSON.

Mr. Roderick reads,

~~————~~*plagu'd for her,*
And with her plagu'd ; her sin, his injury.

We may read,

~~————~~*this I have to say,—*
That he's not only plagued for her sin,
But God hath made her sin and her the plague
On this removed issue, plagu'd for her ;

And,

*And, with her sin, her plague, his injury
Her injury, the beadle to her sin.*

i. e. God hath made her, and her sin together, the plague of her most remote descendants, who are plagued for her; the same power hath likewise made her sin her own plague, and the injury she has done to him her own injury, as a beadle to lash that sin, i. e. Providence has so ordered it, that she who is made the instrument of punishment to another, has, in the end, converted that other into an instrument of punishment for herself. STEEVENS.

Constance observes, that *he* (*iste*, pointing to King John, “whom from the flow of gall she names not”) is not only plagued [with the present war] for his mother’s sin, but God hath made her sin and her the plague also on this removed issue, Arthur, plagued on her account, and by the means of her sinful offspring, whose injury [the usurpation of Arthur’s rights] may be considered as her injury, or the injury of her sin-conceiving womb; and John’s injury may also be considered as the beadle or officer of correction employed by her crimes to inflict all these punishments on the person of this child. TOLLET.

If part of this obscure sentence were included in a parenthesis, the sense would, perhaps, be somewhat clearer :

But God hath made her sin and her (the plague
On this removed issue—plagued for her,
And with her) plague her son; his injury, &c.
Instead of—“the beadle to her *sin*”—I would read—
“the beadle to her *sins*.”

Removed, I believe, here signifies *remote*. So, in *The Midsummer Night's Dream*:

“From Athens is her house *remov'd* seven leagues.” MALONE.

Much as the text of this note has been belaboured, the original reading needs no alteration.

I have but this to say,—

*That he's not only plagued for her sin,
But God hath made her sin and her the plague
On this remov'd issue, plagu'd for her,
And with her plague, her sin; his injury,
Her injury, the beadle to her sin,
All punish'd in the person of this child.*

The key to these words is contained in the last speech of Constance, where she alludes to the denunciation in the second commandment, of “*visiting the iniquities of the parents upon the children unto the THIRD and FOURTH generation,*” &c.—

“Thou monstrous injurer of heaven and earth!

* * * * *

—————“This is the eldest son's son,

* * * * *

“Thy sins are *visited* in this poor child;

“The *canon of the law* is laid on him,

“Being but the *second generation*

“Removed from thy sin-conceiving womb.”

Young Arthur is here represented as not only suffering from the guilt of his grandmother; but, also, by her, in person, she being made the very instrument of

of his sufferings. As he was not her *immediate*, but REMOVED *issue*—the *second generation* from her *sin-conceiving womb*—it might have been expected, that the evils to which, upon her account, he was obnoxious, would have *incidentally* befallen him; instead of his being punished for them all, by her *immediate infliction*.—He is not only plagued on account of her sin, according to the threatening of the commandment; but, she is preserved alive to her *second generation*, to be the instrument of inflicting on her grandchild the penalty annexed to her sin; so that *he is plagued on her account, and with her plague*, which is, *her sin*, that is [taking, by a common figure, the cause for the consequence] the *penalty intailed upon it*. His *injury*, or *the evil he suffers*, her *sin brings upon him*, and HER *injury*, or, *the evil she inflicts*, *he suffers from her*, as *the beadle to her sin*, or *executioner of the punishment annexed to it*. HENLEY.

201. *It ill beseems this presence to cry aim*

To these ill-tuned repetitions.] Dr. Warburton has well observed on one of the former plays, that to *cry aim* is to *encourage*. I once thought it was borrowed from archery; and that *aim!* having been the word of command, as we now say *present!* to *cry aim* had been to *incite notice*, or *raise attention*. But I rather think, that the old word of applause was *J'aime*, *I love it*, and that to applaud was to *cry J'aime*, which the English, not easily pronouncing *Je*, sunk into *aime* or *aim*. Our exclamations of applause are still borrowed, as *bravo* and *encore*. JOHNSON.

Dr.

Dr. Johnson's first thought, I believe, is best. So, in Beaumont and Fletcher's *Love's Cure, or The Martial Maid*:

“ ————— Can I cry aim
“ To this against myself? ” ———

So, in our author's *Merry Wives of Windsor*, act ii. scene v. where Ford says: “ ——— and to these violent proceedings all my neighbours shall cry aim.”

STEEVENS.

212. *For our advantage;—Therefore hear us first.—*] If we read *for your advantage*, it would be a more specious reason for interrupting Philip. TYRWHITT.

221. *Confronts your city's eyes,—*] The old copy reads:—*Comforts, &c.* Mr. Rowe made this necessary change.

STEEVENS.

230. *——a countercheck——*] This, I believe, is one of the ancient terms used in the game of chess. So, in *Mucedorus*:

“ Post hence thyself, thou *counterechecking* trull.”

STEEVENS.

264. *'Tis not the roundure, &c.] Roundure* means the same as the French *rondeur*, i. e. the circle.

So, in *All's lost by Lust*, a tragedy by Rowley, 1633:

“ ——— will she meet our arms
“ With an alternate *roundure* ? ”

Again, in Shakspeare's 21st sonnet:

“ ——— all things rare,
“ That heaven's air in this huge *roundure* hems.”

STEEVENS.

298. *I'd set an ox-head to your lion's hide,*] So, in the old spurious play of *K. John*,

“ But let the frolick Frenchman take no scorn,

“ If Philip front him with an English horn.”

STEEVENS.

307. *You men of Angiers, &c.*] This speech is very poetical and smooth, and except the conceit of the *widow's husband embracing the earth*, is just and beautiful.

JOHNSON.

319. *Rejoice, you men of Angiers, &c.*] The English herald falls somewhat below his antagonist. *Silver armour gilt with blood* is a poor image. Yet our author has it again in *Macbeth*:

“ ———Here lay Duncan,

“ His *silver skin* lac'd with his *golden blood*.”

JOHNSON.

328. *And, like a jolly troop of huntsmen,——*] It was, I think, one of the savage practices of the chase, for all to stain their hands in the blood of the deer, as a trophy.

JOHNSON.

332. *Heralds, from off, &c.*] These three speeches seem to have been laboured. The citizen's is the best; yet *both alike we like* is a poor gingle.

JOHNSON.

342. . —*run on?*] The old copy has—*rome* on. The alteration was made by the editor of the second folio.

MALONE.

361. —*mouthing the flesh of men,*] The old copy reads—*mousing*.

STEEVENS.

I do

I do not see any necessity for departing from the old copy, which reads *mousing*; though it is not very easy precisely to ascertain its meaning, it is used in two other places by our author, apparently in the sense required here, in *Macbeth*:

“A falcon tow’ring in her pride of place,

“Was by a *mousing* owl hawk’d at and kill’d.”

Again, in the *Midsummer’s Night’s Dream*:

“Well mous’d, Lion!”

Mousing, I suppose, in all these places, means *mamocking*; tearing to pieces, as a cat tears a *mouse*.

MALONE.

364. Cry, *havock* kings!—] That is, *command slaughter to proceed*; so, in another place: “He with Até by his side, Cries, *havock*!”

JOHNSON.

365. You equal *potents*,—] *Potents* for *potentates*. So, in *Ane verie excellent and delectabill Treatise intitult PHILOTUS, &c.* 1603: “Ane of the *potentes* of the town.”

STEEVENS.

375. In the old copy:

A greater pow’r than we, denie all this;—

Kings of our fears;] We should read, *than ye*.

What power was this? their *fears*. It is plain therefore we should read, *Kings are our fears*,—i. e. our fears are the kings which at present rule us.

WARBURTON.

Dr. Warburton saw what was requisite to make this passage sense; and Dr. Johnson, rather too hastily, I think,

I think, has received his emendation into the text. He reads,

“ *Kings are our fears, —* ”

which he explains to mean, “ our fears are the kings which at present rule us.”

As the same sense may be obtained by a much slighter alteration, I am more inclined to read,

King’d of *our fears*——

King’d is used as a participle passive by Shakspeare more than once, I believe. I remember one instance in *Henry the Fifth*, act ii. sc. 5. The Dauphin says of England,

“ ——she is so idly *king’d*.”

It is scarce necessary to add, that *of*, here (as in numberless other places), has the signification of, *by*.

TYRWHITT.

A greater power than we, may mean *the Lord of hosts*, who has not yet decided the superiority of either army ; and till it be undoubted, the people of Angiers will not open their gates. *Secure and confident as lions*, they are not at all afraid, but are *kings*, i. e. masters and commanders of their fears, until their fears or doubts about the rightful king of England are removed.

TOLLET.

I see no reason for substituting *ye* in the room of *we*, which is the reading of the old copy. Before I read Mr. Tollet’s note, I thought, that by a *greater power*, the power of Heaven was intended.

It is manifest that the passage is corrupt, and that it must have been so worded, as that their *fears* should be

be styled their *kings* or masters, and not they, kings or masters of their fears; because in the next line mention is made of these same *fears* being *deposed*. Mr. Tyrwhitt's emendation produces this meaning by a very slight alteration, and is therefore, I think, entitled to a place in the text.

The following passage in our author's *Rape of Lucrece* strongly, in my opinion, confirms his conjecture :

“ So shall these *slaves* [the *passions* of lust, shame, &c.] be *kings*, and thou their slave.”

Again, in *King Lear* :

“ ————It seems she was a queen

“ Over her *passion*, who most rebel-like,

“ Sought to be *king* o'er her.”

The participle *king'd* is again used by our author in *Richard II* :

“ Then I am *king'd* again.”

This passage in the folio is given to Faulconbridge, and in a subsequent part of this scene, all the speeches of the citizens are given to Hubert; which I mention, because these and innumerable other instances, where the same error has been committed in that edition, justifies some licence in transferring speeches from one person to another. From too great a scrupulousness in this respect, a speech in *Measure for Measure* is yet suffered to stand in the name of *the Clown*, though it evidently belongs to *Abhorson*.

MALONE.

380.

380. —these scroyles of Angiers—] *Escrouelles*, Fr. i. e. scabby scrophulous fellows.

Ben Jonson uses the word in *Every Man in his Humour*:

“ —hang them scroyles !” STEEVENS.

383. At your industrious scenes—] Your industrious scenes and acts of death, is the same as if the speaker had said—your laborious industry of war. So in *Macbeth*.

“ —and put we on

“ *Industrious soldiership.*” STEEVENS.

386. *Be friends a while, &c.*] This advice is given by the bastard in the old copy of the play, though comprised in fewer and less spirited lines. STEEVENS.

390. *Till their soul-fearing clamours—*] i. e. soul-apalling. MALONE.

431. —the lady Blanch,] The lady *Blanch* was daughter to Alphonso the Ninth, king of Castile, and was niece to king John by his sister *Elleanor*.

STEEVENS.

436. *If zealous love, &c.*] *Zealous* seems here to signify *pious*, or influenced by motives of religion.

JOHNSON.

445. *He is the half part of a blessed man,
Left to be finished by such a she ;*] Dr. Thirlby prescribed that reading, which I have here restored to the text. THEOBALD.

455. —at this match,

With swifter spleen, &c.] Our author uses
D spleen

spleen for any violent hurry, or tumultuous speed. So, in the *Midsummer Night's Dream*, he applies spleen to the lightning. I am loath to think that Shakspeare meant to play with the double of *match* for *nuptial*, and the *match* of a gun. JOHNSON.

464. Here's a stay,

That shakes the rotten carcass of old death

Out of his rags!——] Shakspeare seems to have taken the hint of this speech from the following in the *Famous History of Tho. Stukely*, 1606. bl. let.

“Why here's a gallant, here's a king indeed!

“He speaks all Mars:—tut, let me follow such

“A lad as this:—This is pure fire:

“Ev'ry look he casts flasheth like lightning:

“There's mettle in this boy.

“He brings a breath that sets our sails on fire:

“Why now I see we shall have cuffs indeed.”

Perhaps the force of the word *stay* is not exactly known. I meet with it in *Damon and Pythias*, 1582:

“Not to prolong my lyfe thereby, for which I reckon not this,

“But to set my things in a *stay*.”

Perhaps by a *stay*, in this instance, is meant a *steady posture*. Shakspeare's meaning may therefore be:—

“Here's a *steady*, resolute fellow, who shakes, &c.”

So, in Fenton's *Tragical Discourses*, bl. let. 4to. 1567,

“——more apt to follow th' inclination of vaine and lascivious desyer than disposed to make a *staye* of hersele in the trade of honest vertue.” A *stay*, however,

ever, seems to have been meant for something *active*, in the following passage in the 6th canto of Drayton's *Barons Wars*:

“Oh could ambition apprehend a *stay*,
“The giddy course it wandereth in, to *guide*.”

Again, in Spenser's *Faery Queen*, B. II. c. 10.

“Till riper years he raught, and stronger *stay*.”
Perhaps the metaphor is from navigation. Thus, in Chapman's version of the tenth book of Homer's *Odyssey*:

“Our ship lay anchor'd close, nor needed we
“Feare harm on any *stays*.”

A marginal note adds: “For being cast on the *staies*, as ships are by weather.” STEEVENS.

Mr. Malone says in a subsequent scene in this play, *to stay* signifies to support, and after quoting instances from Cæsar and Pompey, 1607, Davies's *Scourge of Folly*, *Tancred and Gismund*, 1592, adds, “these instances induce me to think that our author uses *stay* here for a *partizan or supporter of a cause*.”—“Here's an extraordinary supporter of the cause of France, that shakes,” &c. “There is (he continues), I apprehend, no necessity that the metaphor here should suit with the image in the next line. Shakspeare seldom attends to the integrity of his metaphors.”

REED.

486. *Lest zeal, now melted,—*] We have here a very unusual, and, I think, not very just image of *zeal*, which, in its highest degree, is represented by

Dij

others

others as a flame, but by Shakspeare, as a frost. To *repress zeal*, in the language of others, is to *cool*; in Shakspeare's to *melt* it: when it exerts its utmost power it is commonly said to *flame*; but by Shakspeare to be *congealed*. JOHNSON.

Sure the poet means to compare *zeal* to metal in a state of fusion, and not to dissolving ice. STEEVENS.

The allusion might, I think, have been to *dissolving ice*, and yet not subject to Dr. Johnson's objection.

The sense may be—*Lest the new zealous and well-affected heart of Philip, which but lately was as cold ice, and has newly been melted and softened by the warm breath of petitions, &c. should again be congealed and frozen.*—I rather incline to think this was the poet's meaning, because in a subsequent scene we meet a similar thought couched in nearly the same expressions :

“ This act so evilly born shall *cool the hearts*

“ Of all his people, and *freeze up their zeal.*”

We again meet with the same thought in *King Henry VIII.*

“ ————This makes bold mouths :

“ Tongues spit their duties out, and *cold hearts freeze*

“ *Allegiance in them.*”

MALONE.

496. In old editions :

*For Angiers and fair Touraine, Maine, Poitiers,
And all that we upon this side the sea*

(Except this city now by us besieg'd),

Find liable, &c.] What was the city *besieged*, but Angiers ?

Angiers? King John agrees to give up all he held in France, except the city of Angiers, which he now besieged and laid claim to. But could he give up all except Angiers, and give up *that* too? *Anjou* was one of the provinces which the English held in France.

THEOBALD.

Mr. Theobald found, or might have found, the reading which he would introduce as an emendation of his own, in the old quarto.

STEEVENS.

536. ——— *Volquessen*, ———] This is the ancient name for the country now called *the Vexin*, in Latin, *Pagus Velocassinus*. That part of it called the *Norman Vexin*, was in dispute between Philip and John.

STEEVENS.

543. ——— *I am well assur'd*,

That I did so when I was first assur'd.] *Assur'd* is here used both in its common sense, and in an uncommon one, where it signifies *affianced*, *contracted*. So, in the *Comedy of Errors*:

“ Called me Dromio, swore I was *assur'd* to her.”

STEEVENS.

573. ——— *departed with a part*:] To *part* and to *depart* were formerly synonymous.

STEEVENS.

576. ——— *rounded in the ear*] *i. e.* whispered in the ear.

STEEVENS.

584. *Commodity, the bias of the world*;] *Commodity* is interest. So, in *Damon and Pythias*, 1582:

“ ————— for vertue's sake only,

“ They would honour friendship, and not for *commoditie*.”

Again :

“ I will use his friendship to mine own *commoditie*.” STEEVENS.

So, in *Cupid's Whirligig*, 1607 :

“ O the world is like a byas bowle, and it run all on the rich mens sides.” HENDERSON.

599. ———clutch *my hand*,] To clutch my hand, is to clasp it close. See note on *Macbeth*, act ii. sc. 1.

STEEVENS.

601. ———*for*————] i. e. because. REED.

ACT III.

Line 12. *FOR* I am sick, and capable of fears;] i. e. I have a strong sensibility; I am tremblingly alive to apprehension. So, in *Hamlet*:

“ His form and cause conjoin'd, preaching to stones,

“ Would make them *capable*.” MALONE.

23. *Like a proud river peering o'er his bounds?*] This seems to have been imitated by Marston, in his *Insatiate Countess*, 1613 :

“ Then how much more in me, whose youthful veins,

“ *Like a proud river, overflow their bounds*——”

MALONE.

24. *Be these sad sighs confirmers of thy words?*] For this reading, as in other editions, there is no authority. Both the first and second folio, the only authentick copies of this play, read :

“ Be these sad *signs* confirmers of thy words ?”
There is clearly no need of change. The sad *signs* are—the shaking of his head—laying his hand on his breast, &c. MALONE.

43. *If thou, &c.*] Massinger appears to have copied this passage in *The Unnatural Combat* :

“ ————If thou hast been born

“ Deform’d and crooked in the features of

“ Thy body, as the manners of thy mind,

“ Moor-lip’d, flat-nos’d, &c. &c.

“ I had been blest.”

STEEVENS.

45. *——sightless——*] The poet uses *sightless* for that which we now express by *unsightly*, disagreeable to the eyes. JOHNSON.

46. *——prodigious,*] That is, *portentous*, so deformed as to be taken for a *foretoken of evil*. JOHNSON.

In this sense it is used by Decker in the first part of *the Honest Whore*, 1635 :

“ ——yon comet shews his head again ;

“ Twice hath he thus at cross-turns thrown on us

“ *Prodigious* looks.”

STEEVENS.

70 *For grief is proud, and makes his owner stout.*] The old editions have—*makes its owner stoop*: the emendation is Hammer’s. JOHNSON.

So, in Daniel’s *Civil Wars*, B. VI.

“ Full

“ Full with *stout grief* and with disdainful woe.”

STEEVENS.

71. *To me, and to the state of my great grief,*

Let kings assemble ;———] In *Much Ado about Nothing*, the father of Hero, depressed by her disgrace, declares himself so subdued by grief that a *thread may lead him*. How is it that grief in Leonato and lady Constance produces effects directly opposite, and yet both agreeable to nature? Sorrow softens the mind while it is yet warmed by hope, but hardens it when it is congealed by despair. Distress, while there remains any prospect of relief, is weak and flexible; but when no succour remains, is fearless and stubborn: angry alike at those that injure, and at those that do not help; careless to please where nothing can be gained, and fearless to offend when there is nothing further to be dreaded. Such was this writer's knowledge of the passions. JOHNSON.

74. *———here I and sorrows sit ;]* I believe the author meant to personify *sorrow*, and wrote :

———here I and Sorrow sit ;
which gives a more poetical image.

The transcriber's ear might easily have deceived him, the two readings, when spoken, sounding exactly alike.

Marlowe had, before our author, introduced the same personage in his *Edward II.*

“ While I am lodg'd within this cave of Care,
“ Where *Sorrow* at my elbow still attends.”

MALONE.

75. ——— *bid kings come bow to it.*] I must here account for the liberty I have taken to make a change in the division of the second and third acts. In the old editions, the second act was made to end here; though it is evident, lady Constance here, in her despair, seats herself on the floor: and she must be supposed, as I formerly observed, immediately to rise again, only to go off and end the act decently; or the *flat scene* must shut her in from the sight of the audience, an absurdity I cannot accuse Shakspeare of. Mr. Gildon, and some other criticks, fancied, that a considerable part of the second act was lost, and that the chasm began here. I had joined in this suspicion of a scene or two being lost; and unwittingly drew Mr. Pope into this error. “*It seems to be so*, says he, *and it were to be wish’d the restorer (meaning me) could supply it.*” To deserve this great man’s thanks, I’ll venture at the task; and hope to convince my readers, that nothing is lost; but that I have supplied the suspected chasm, only by rectifying the division of the acts. Upon looking a little more narrowly into the constitution of the play, I am satisfied that the third act ought to begin with that scene which has hitherto been accounted the last of the second act; and my reasons for it are these: the match being concluded, in the scene before that, betwixt the Dauphin and Blanch, a messenger is sent for lady Constance to king Philip’s tent, for her to come to St. Mary’s church to the solemnity. The princes all go out, as to the marriage; and the bastard staying a little behind,

hind, to descant on interest and commodity, very properly ends the act. The next scene then, in the French king's tent, brings us Salisbury delivering his message to Constance, who, refusing to go to the solemnity, sets herself down on the floor. The whole train returning from the church to the French king's pavilion, Philip expresses such satisfaction on occasion of the happy solemnity of that day, that Constance rises from the floor, and joins in the scene by entering her protest against their joy, and cursing the business of the day. Thus, I conceive, the scenes are fairly continued; and there is no chasm in the action, but a proper interval made both for Salisbury's coming to lady Constance, and for the solemnization of the marriage. Besides, as Faulconbridge is evidently the poet's favourite character, it was very well judged to close the act with his soliloquy.

THEOBALD.

This whole note seems judicious enough; but Mr. Theobald forgets that there were, in Shakspeare's time, no moveable scenes in common playhouses.

JOHNSON.

It appears from many passages, that the ancient theatres had the advantages of machinery, as well as the more modern stages. See a note on the fourth scene of the fifth act of *Cymbeline*.

How happened that Shakspeare himself should have mentioned the act of *shifting scenes*, if in his time there were no scenes capable of being *shifted*. Thus in the chorus to *King Henry V.*

“Unto

“Unto Southampton do we *shift our scene*.”

This phrase was hardly more ancient than the custom which it describes. STEEVENS.

78. *To solemnize this day, &c.*] From this passage Rowe seems to have borrowed the first lines of his *Fair Penitent*. JOHNSON.

79. ———and plays the alchymist ;] Milton has borrowed this thought, *Paradise Lost*, B. III.

“ ———when with one virtuous touch,

“ *Th’ arch-chemic sun,*” &c. STEEVENS.

84. *A wicked day, &c.*] There is a passage in *The Honest Whore*, by Decker, 1604, so much resembling the present, that I cannot forbear quoting it.

“Curst be that day for ever, that robb’d her

“Of breath, and me of bliss! henceforth let it stand

“Within the wizzard’s book (the kalendar)

“Mark’d with a marginal finger, to be chosen

“By thieves, by villains, and black murderers,

“As the best day for them to labour in.

“If henceforth this adulterous bawdy world

“Be got with child, with treason, sacrilege,

“Atheism, rapes, treacherous friendship, perjury,

“Slander (the beggar’s sin), lies (the sin of fools),

“Or any other damn’d impieties,

“On Monday let them be delivered,” &c.

HENDERSON.

87. ———high tides,———] *i. e.* solemn seasons, times to be observed above others. STEEVENS.

92. ———prodigiously *be crost*.:] *i. e.* be disappointed by the production of a prodigy, a monster. So, in the *Midsummer Night's Dream* :

“Nor mark *prodigious*, such as are

“Despised in nativity.”

STEEVENS.

93. *But on this day,———*

No bargains break, &c.] That is, *except* on this day. JOHNSON.

In the ancient almanacks (one of which I have in my possession, dated 1562) the days supposed to be favourable or unfavourable to bargains, are distinguished among a number of other particulars of the like importance. This circumstance is alluded to in Webster's *Dutchess of Malfy*, 1623 :

“By the almanack, I think

“To choose good days and shun the critical.”

Again, in *The Elder Brother* of Beaumont and Fletcher :

“———an almanack

“Which thou art daily poring in, to pick out

“Days of iniquity to cozen fools in.”

STEEVENS.

100. *You have beguil'd me with a counterfeit,*

Resembling majesty.:] *i. e.* a false coin.—A *counterfeit* formerly meant also a portrait.—A representation of the king being usually impressed on his coin, the word seems to be here used equivocally.

MALONE.

103. *You came in arms to spill mine enemies' blood,*

But now in arms you strengthen it with yours.:]

I am afraid here is a clinch intended ; *You came in war*
to

to destroy my enemies, but now you strengthen them in embraces. JOHNSON.

112. *Set armed discord, &c.* Shakspeare makes this bitter curse effectual. JOHNSON.

116. *O Lymoges! O Austria!—*] The propriety or impropriety of these titles, which every editor has suffered to pass unnoted, deserves a little consideration. Shakspeare has, on this occasion, followed the old play, which at once furnished him with the character of Faulconbridge, and ascribed the death of Richard I. to the duke of Austria. In the person of Austria he has conjoined the two well-known enemies of Cœur-de-lion. Leopold, duke of Austria, threw him into prison, in a former expedition; but the castle of Chalus, before which he fell, belonged to Vidomar, viscount of Lymoges; and the archer who pierced his shoulder with an arrow (of which wound he died) was Bertrand de Gourdon. The editors seem hitherto to have understood *Lymoges* as being an appendage to the title of Austria, and therefore inquired no further about it.

Holinshed says on this occasion: “The same yere, Phillip, bastard sonne to king Richard, to whom his father had given the castell and honor of Coinacke, killed the viscount of *Limoges*, in revenge of his father’s death,” &c. Austria, in the spurious play, is called *Lymoges the Austrich duke*.

With this note I was favoured by a gentleman to whom I have yet more considerable obligations in regard to Shakspeare. His extensive knowledge of his-

tory and manners, has frequently supplied me with apt and necessary illustrations, at the same time that his judgment has corrected my errors; yet such has been his constant solicitude to remain concealed, that I know not but I may give offence, while I indulge my own vanity in affixing to this note the name of my friend HENRY BLAKE, esq. STEEVENS.

130. ———doff it for shame,] To *doff* is to *do off*, to *put off*. So, in *Fuimus Troes*, 1603:

“Sorrow must *doff* her sable weeds.”

STEEVENS.

131. *And hang a calf's-skin on those recreant limbs.*] When fools were kept for diversion in great families, they were distinguished by a *calf's-skin coat*, which had the buttons down the back; and this they wore that they might be known for fools, and escape the resentment of those whom they provoked with their waggeries.

In a little penny book, entitled, *The Birth, Life, and Death of John Franks, with the Pranks he played though a meer Fool*, mention is made in several places of a *calf's-skin*. In chap. x. of this book, Jack is said to have made his appearance at his lord's table, having then a new *calf-skin*, red and white spotted. This fact will explain the sarcasm of Constance and Faulconbridge, who mean to call Austria a *fool*.

Sir J. HAWKINS.

I may add, that the custom is still preserved in Ireland; and the fool, in any of the legends which the mummers act at Christmas, always appears in a *calf's*
or

or cow's *skin*. In the prologue to *Wily Beguiled*, are the two following passages :

“ I'll make him do penance upon the stage in a *calf's-skin*.”

Again :

“ His *calf's-skin* jests from hence are clean exil'd.”

Again, in the play :

“ I'll come wrapp'd in a *calf's-skin*, and cry bo, bo.”——

Again :—“ I'll wrap me in a rousing *calf's-skin* suit, and come like some Hobgoblin.”——“ I mean my *Christmas calf-skin* suit.” STEEVENS.

It does not appear that Constance means to call Austria a *fool*, as Sir John Hawkins would have it ; but she certainly means to call him *coward*, and to tell him that a *calf's-skin* would suit *his recreant limbs* better than a lion's. They still say of a dastardly person that he is a *calf-hearted fellow* ; and a run-away school-boy is usually called a great *calf*. REMARKS.

133. Here Mr. Pope inserts the following speeches from the old play of *King John*, printed in 1591 (before Shakspeare appears to have commenced a writer), with the following note upon them :

“ *Aust.* Methinks, that Richard's pride, and
Richard's fall,

“ Should be a precedent to fright you all.

“ *Faulc.* What words are these ? how do my
sinews shake !

“ My father's foe clad in my father's spoil !

“ How doth Aleſto whisper in my ears,

E ij

“ *Delay*

“ *Delay not, Richard, kill the villain strait;*

“ *Disrobe him of the matchless monument,*

“ *Thy father’s triumph o’er the savages.—*

“ *Now by his soul I swear, my father’s soul,*

“ *Twice will I not review the morning’s rise,*

“ *Till I have torn that trophy from thy back,*

“ *And split thy heart, for wearing it so long.*

“ *Methinks, that Richard’s pride, &c.]* What was the ground of this quarrel of the bastard to Austria, is no where specified in the present play: nor is there in this place, or the scene where it is first hinted at (namely the second of act ii.), the least mention of any reason for it. But the story is, that Austria, who killed king Richard Cœur-de-lion, wore, as the spoil of that prince, a lion’s hide which had belonged to him. This circumstance renders the anger of the Bastard very natural, and ought not to have been omitted. In the first sketch of this play (which Shakspeare is said to have had a hand in, jointly with William Rowley) we accordingly find this insisted upon, and I have ventured to place a few of those verses here.”——Here Dr. Johnson adds:—

“ To the insertion of these lines I have nothing to object. There are many other passages in the old play of great value. The omission of this incident, in the second draught, was natural. Shakspeare, having familiarized the story to his own imagination, forgot that it was obscure to his audience; or, what is equally probable, the story was then so popular, that a hint was sufficient at that time to bring it to mind, and those

those plays were written with very little care for the approbation of posterity.” STEEVENS.

Aust. *Methinks, &c.*] I cannot by any means approve of the insertion of these lines from the other play. If they were necessary to *explain the ground of the Bastard's quarrel to Austria*, as Mr. Pope supposes, they should rather be inserted in the first scene of the second act, at the time of *the first altercation* between the Bastard and Austria. But indeed the ground of their quarrel seems to be as clearly expressed in the first scene as in these lines: so that they are unnecessary in either place; and therefore, I think, should be thrown out of the text, as well as the three other lines, which have been inserted with as little reason in act iii. sc. 2. *Thus hath king Richard's, &c.*

TYRWHITT.

149. *What earthly name, to interrogatories,*] This must have been, at the time when it was written, in our struggles with popery, a very captivating scene.

So many passages remain, in which Shakspeare evidently takes his advantage of the facts then recent, and of the passions then in motion, that I cannot but suspect that time has obscured much of his art, and that many allusions yet remain undiscovered, which perhaps may be gradually retrieved by succeeding commentators. JOHNSON.

The speech stands thus in the old spurious play:
 “And what hast thou or the pope thy master to do,
 to demand of me how I employ mine own? Know,
 sir priest, as I honour the church and holy church-
 E iij men,

men, so I scorne to be subject to the greatest prelate in the world. Tell thy master so from me; and say John of England said it, that never an Italian priest of them all shall either have tythe, toll, or polling penny out of England; but as I am king, so will I reign next under God, supreme head both over spiritual and temporal: and he that contradicts me in this, I'll make him hop headless."

STEEVENS.

The old copy reads:

What *earthy* name——

Can *taste*, &c.

Earthy occurs in another of our author's plays:

"To do his *earthy* and abhorr'd commands."

To *taste* is used ludicrously in *Twelfth Night*: "That puts quarrels purposely on others to *taste* their valour."——To "*taste the breath*," is, however, a very harsh phrase, and can hardly be right.

Breath for *speech* is common in our author. So, in a subsequent scene in this play:

"The latest *breath* that gave the sound of words."

Again:

"Or let the church, our mother, *breathe* her curse."

In another play we meet—"breathing courtesy," for—"verbal courtesy."

In this passage there should, I think, be a comma after *interrogatories*.—What earthly name, subjoined to interrogatories, can force a king to speak and answer them?

MALONE.

The

The emendation may be justified by the following passage in *King Henry IV.* P. I.

“How show’d his *tasking*? seem’d it in contempt?”

Again, in *King Henry V.*

“That *task* our thoughts concerning us and France.”

STEEVENS.

180. *That takes away by any secret course, &c.]* This may allude to the bull published against queen Elizabeth. Or we may suppose, since we have no proof that this play appeared in its present state before the reign of king James, that it was exhibited soon after the Popish plot. I have seen a Spanish book in which Garnet, Faux, and their accomplices, are registered as saints.

JOHNSON.

209. *Is, purchase of a heavy curse from Rome,]* It is a political maxim, that *kingdoms are never married.* Lewis, upon the wedding, is for making war upon his new relations.

JOHNSON.

213. ————*the devil tempts thee here*

In likeness of a new untrimmed bride.] Trim is dress. An *untrimmed* bride is a bride *undrest.* Could the tempter of mankind assume a semblance in which he was more likely to be successful? The devil (says Constance) raises to your imagination your bride disencumbered of the forbidding forms of dress, and the memory of my wrongs is lost in the anticipation of future enjoyment.

Ben Jonson, in his *New Inn*, says,

“*Bur.*

“*Bur.* Here’s a lady gay.

“*Tip.* A well-trimm’d lady!”

Again, in the *Two Gentlemen of Verona*:

“And I was trimm’d in madam Julia’s gown.”

Again, in *King Henry VI.* P. III. act ii.

“Trim’d like a younker prancing to his love.”

Again, in Reginald Scott’s *Discovery of Witchcraft*, 1584.

“—a good huswife, and also well *trimmed* up in apparel.”

Mr. Collins inclines to a colder interpretation, and is willing to suppose, that by an *untrimmed* bride is meant a bride unadorned with the usual pomp and formality of a nuptial habit. The propriety of this epithet he infers from the haste in which the match was made, and further justifies it from *King John*’s preceding words:

“Go we, as well as haste will suffer us,

“To this unlook’d for, *unprepared* pomp.”

Mr. Tollet is of the same opinion, and offers two instances, in which *untrimmed* indicates a deshable or a frugal vesture. In *Minshew’s Dictionary* it signifies one not finely drest or attired. Again, in *Vives’s Instruction of a Christian Woman*, 1592, p. 98 and 99: “Let her [the mistress of the house] bee content with a maide not faire and wanton, that can sing a ballad with a clere voice, but sad, pale, and *untrimmed*.”

STEEVENS.

246. —so strong in both,] I believe the meaning is, love so strong in both parties.

JOHNSON.

Rather,

Rather, in *hatred* and in *love*; in deeds of *blood* or *amity*. HENLEY.

247. ———*this kind* regreet?] A *regreet* is an exchange of salutation. STEEVENS.

265. A *cased lion*——] A *cased lion* is a lion irritated by confinement. So, in *King Henry VI. P. III. act i. sc. 3.*

“ So looks the *pent-up* lion o’er the wretch

“ That trembles under his devouring paws,” &c.

The author might, however, have written, a *chased* lion. STEEVENS.

Cased, I believe, is the true reading. So, in Rowley’s *When you see Me you know Me*, 1632 :

“ The lyon in his *cage* is not so sterne

“ As royal Henry in his wrathful spleene.”

MALONE.

277. Is *not amiss*, *when it is truly done*?] So the old copies.

Pandulf having conjured the king to perform his first vow to heaven—to be champion of the church—tells him that what he has since sworn, is sworn against himself, and therefore may not be performed by him : for *that*, says he, which you have sworn to *do amiss* is *not amiss* (*i. e.* becomes right when it is *done truly*—that is, as he explains it, not done at all); and being *not done* where it would be a *sin* to *do it*, the *truth* is *most done* when you *do it not*.

So, in *Love’s Labour Lost* :

“ It is *religion* to be *thus forsworn*.” REMARKS.

286. But thou hast sworn against religion, &c.] The propositions,

propositions, that the *voice of the church is the voice of heaven*, and that *the pope utters the voice of the church*, neither of which Pandulph's auditors would deny, being once granted, the argument here used is irresistible; nor is it easy, notwithstanding the gingle, to enforce it with greater brevity or propriety. *In swearing by religion against religion, to which thou hast already sworn, thou makest an oath the security for thy faith against an oath already taken.* I will give, says he, a rule for conscience in these cases. Thou may'st be in doubt about the matter of an oath; *when thou swearest thou may'st not be always sure to swear rightly*, but let this be thy settled principle, *swear only not to be forsworn*; let not the latter oaths be at variance with the former.

Truth, through this whole speech, means *rectitude of conduct*. JOHNSON.

326. *I muse,*] *i. e.* I wonder.

356. —*To arms, let's hie.*] I would point thus:—*To arms let's hie.*—The proposition is, I believe, single. *Let us begone to arms!* MALONE.

358. *Some airy devil*——] Shakspeare here probably alludes to the distinctions and divisions of some of the demonologists, so much read and regarded in his time. They distributed the devils into different tribes and classes, each of which had its peculiar qualities, attributes, &c.

These are described at length in Burton's *Anatomie of Melancholy*, Part I. sect. 2. p. 45, 1632:

“Of these sublunary devils—Psellus makes six kinds; fiery, *aeriall*, terrestriall, watery, and subterranean

ranean *devils*, besides those *faeries*, *satyres*, *nymphes*, &c.

“Fiery spirits or *divells* are such as commonly worke by blazing *starres*, *fire-drakes*, and counterfeit *sunnes* and *moones*, and sit on ship’s *masts*, &c. &c.

“*Aeriall* spirits or *divells* are such as keep quarter most part in the *aire*, cause many *tempests*, *thunder* and *lightnings*, *teare oakes*, *fire steeples*, *houses*, *strike men* and *beasts*, make it *raine stones*,” &c.

PERCY.

361. — *Philip*, —] Here the king, who had knighted him by the name of *Sir Richard*, calls him by his former name. Mr. Tyrwhitt would read:

Hubert, keep [thou] this boy, &c. STEEVENS.

379. *Bell, book, and candle, &c.*] In an account of the Romish curse, given by Dr. Grey, it appears that three candles were extinguished, one by one, in different parts of the execration. JOHNSON.

394. *But I will fit it with some better time.*] The first and second folio both read—*tune*; which, I think, can hardly be right. We meet, however, in *Macbeth*:

“*Mac.* Went it not so?

“*Banq.* To the self-same *tune* and words.”

MALONE.

In the hand-writing of Shakspeare’s age, the words *time* and *tune* are scarcely to be distinguished from each other. STEEVENS.

Is not the sense of the context, with the following passage from *Hamlet*, a sufficient reason for restoring the reading of the folios?—“Thus has he only got the

the TUNE of the time, and outward habit of encounter.”

HENLEY.

404. —full of gawds,] Gawds are any showy ornaments. So, in the *Dumb Knight*, 1633:

“To caper in his grave, and with vain gawds

“Trick up his coffin.”

STEEVENS.

407. Sound on unto the drowsy race of night;] We should read: Sound one——. WARBURTON.

I should suppose *sound on* (which is the reading of the old copy) to be the true one. The meaning seems to be this; *if the midnight bell, by repeated strokes, was to hasten away the race of beings who are busy at that hour, or quicken night itself in its progress, the morning bell (that is, the bell that strikes one) could not, with strict propriety, be made the agent; for the bell has ceased to be in the service of night, when it proclaims the arrival of day. Sound on has a peculiar propriety, because, by the repetition of the strokes at twelve, it gives a much more forcible warning than when it only strikes one.*

Such was once my opinion concerning the old reading; but, on re-consideration, its propriety cannot appear more doubtful to any one than to myself.

It is too late to talk of hastening the night, when the arrival of the morning is announced; and I am afraid that the repeated strokes have less of solemnity than the single notice, as they take from the horror and awful silence, here described as so propitious to the dreadful purposes of the king. Though the hour of *one* be not the natural midnight, it is yet the most

solemn moment of the poetical one; and Shakspeare himself has chosen to introduce his Ghost in *Hamlet* :

“ The bell then beating *one*.”

Mr. Malone observes, “ that *one* and *on* are perpetually confounded in the old copies of our author.”

STEEVENS.

One and *on* seem in our author's time to have been pronounced alike. Hence the transcriber's ear might have been easily deceived.

That these words were sometimes pronounced in the same manner, appears from a quibbling passage in *The Two Gentlemen of Verona* :

“ *Speed*. Sir, your glove.

“ *Valiant*. Not mine ; my gloves are *on*.

“ *Speed*. Why then this may be yours, for this is but *one*.”

So, *once* was anciently written, as it was probably pronounced, *ons*.

In Chaucer, and other old writers, *one* is usually written *on*. See the Glossary to the *Canterbury Tales*, Tyrwhitt's edition, 1775.

The instances that are found in the original editions of our author's plays, in which *on* is printed instead of *one*, are so numerous, that there cannot, in my apprehension, be the smallest doubt that the latter is the true reading in the line before us. Thus, in *Coriolanus*, edit. 1623.

“ ———This double worship,

“ Where *on* past does disdain with cause, the
other

“ Insult without all reason.”

Again, in *Cymbeline*, edit. 1623, p. 380,

“ ———Perchance he spoke not,

“ But like a full acorn’d boare, a Jarmen *on*,” &c.

Again, in *Romeo and Juliet*, edit. 1623, p. 66,

“ And thou and *Romeo* press *on* heavie bier.”

Again, in *The Comedy of Errors*, edit. 1623, p. 98,

“ *On*, whose hard heart is button’d up with steele.”

Again, in *All’s Well that Ends Well*, edit. 1623: “ A traveller is a good thing after dinner—but *on* that lies two thirds,” &c.

Again, in *Love’s Labour Lost*, 4to. 1598:

“ *On*, whom the musick of his own vain tongue—”

Again, *ibid.* edit. 1623:

“ *On*, her hair were gold, chrystal the other’s eyes.”

I should not have produced so many passages to prove a fact, of which no one can be ignorant, who has the slightest knowledge of the early editions of these plays, had not the author of *Remarks, &c. on the last edition of Shakspeare*, asserted, p. 238, with that modesty and accuracy which distinguish his writings, that the foregoing observation was made by one totally unacquainted with the old copies, and that “ it would be difficult to find a *single instance*” in which *on* and *one* were confounded in those copies. MALONE.

418. ———using conceit alone,] *Conceit* here, as in many other places, signifies *conception*, thought.

MALONE.

420. ———broad-ey’d——] The old copy reads—*brooded*. Mr. Pope made the alteration, which, however

ever elegant, may be unnecessary. All animals while *brooded*, i. e. *with a brood of young ones under their protection*, are remarkably vigilant. The king says of Hamlet:

“——something’s in his soul

“O’er which his melancholy sits at *brood*.”

STEEVENS.

450. *A whole armado, &c.*] *Armado* is a Spanish word signifying a *fleet of war*. The *armado* in 1588 was called so by way of distinction.

STEEVENS.

——*of collected sail*] Thus the modern editors. The old copy reads—*convicted*.

STEEVENS.

The true reading, I believe, is, *connected*: *u* is constantly used in the folio for *v*; in the present instance one of the *n*’s might have been turned upside down in the press, an accident which frequently happens. The words *scattered* and *disjoined* support this conjecture. *Convicted*, however, may be right, and might have meant *subdued*, *destroyed*, from the Latin participle *convictus*, or from the French *convaincre*. To *convince* is used, with equal licence, in the sense of to *conquer*:

“——This malady *convinces*

“The great assay of art——” *Macbeth*,

MALONE.

451. ——*scatter’d and disjoin’d from fellowship*.] *Fellowship* formerly signified the aggregate of a military force under the same commander. Frequent instances of the word, in this acceptation, may be

seen in Fenn's Collection of the *Paston Letters*.

HENLEY.

460. ———in so fierce a cause,] A fierce cause is a cause conducted with precipitation. “Fierce wretchedness,” in *Timon*, is, *hasty, sudden misery*.

STEEVENS.

465. —————a grave unto a soul ;

Holding the eternal spirit, against her will,

In the vile prison of afflicted breath:] I think

we should read *earth*. The passage seems to have been copied from Sir Thomas More: “If the body be to the soule a prison, how strait a prison maketh he the body, that stuffeth it with *riff-raff*, that the soule can have no room to stirre itself—but is, as it were, enclosed not in a prison, but in a *grave*.” FARMER.

Perhaps the old reading is justifiable. So, in *Measure for Measure* :

“To be *imprison'd* in the viewless winds.”

STEEVENS.

Mr. Steevens's example is foreign to his purpose, as it refers to the situation of a soul *set free from the body*, and not *imprisoned in it*.

HENLEY.

471. *No, I defy, &c.]* To *defy* anciently signified to *refuse*.

STEEVENS.

480. *And stop this gap of breath——]* The *gap of breath* is the mouth ; the outlet from whence the breath issues.

MALONE.

483. *And buss thee as thy wife!]* Thus the old copy. The word *buss*, however, being now only used in vulgar language, our modern editors have exchanged it for

for *kiss*. The former is used by Drayton in the 3d canto of his *Barons' Wars*, where queen Isabel says,

“ And we by signs sent many a secret *buss*.”

Again, in Spenser's *Faery Queen*, B. III. c. 10.

“ But every satyre first did give a *busse*

“ To Hellenore ; so *busses* did abound.”

Again, Stanyhurst, the translator of *Virgil*, 1582, renders

“ ———*oscula libavit natæ*———

“ *Bust* his pritty parrat prating,” &c.

STEEVENS.

487. *Oh, that my tongue, &c.*] So, in *The Petite Palace of Pleasure*, 4to. bl. let. “ O that my *mouthe* could cause my woordes to mount above the skies to make the gods bend down their eyes.” HENDERSON.

491. ———*modern invocation.*] It is hard to say what Shakspeare means by *modern*: it is not opposed to *ancient*. In *All's Well that Ends Well*, speaking of a girl in contempt, he uses this word: “ her *modern* grace.” It apparently means something *slight* and *inconsiderable*.

JOHNSON.

Modern, I believe, is *trite*, *common*. STEEVENS.

493. *Thou art unholy*——] The old copy has :

Thou art holy——

Rowe reads :

“ Thou art *not* holy to believe me so.”

MALONE.

510. *Bind up those tresses*:——] It was necessary that Constance should be interrupted, because a passion so violent cannot be borne long. I wish the

following speeches had been equally happy ; but they only serve to shew, how difficult it is to maintain the pathetick long. JOHNSON.

513. ———*wiry* friends] The old copy reads, *wiry* fiends. *Wiery* is an adjective used by Heywood in his *Silver Age*, 1613 :

“ My vassal furies, with their *wiery* strings,

“ Shall lash thee hence.” STEEVENS.

Fiends is obviously a typographical error. As the epithet *wirey* is here attributed to *hair* ; so, in another description, the *hair* of Apollo supplies the office of *wire*.——In the *Instructions to the commissioners for the choice of a wife for prince Arthur*, it is directed “ to note the eye-browes” of the young queen of Naples (who, after the death of Arthur, was married to Henry VIII. and divorced by him for the sake of Anna Bulloyn). They answer, “ Her browes are of a browne heare, very small, like a *wyre* of *heare*.” Thus also, Gascoigne :

“ First for her head, the hairs were not of gold,

“ But of some other mettall farre more fine,

“ Wherof each crinet seemed to behold,

“ Like glistring *wyars* against the sunne that shine.—” HENLEY.

530. ———*but yesterday suspire,*] To *suspire*, in Shakspeare, I believe, only means to *breathe*. So, in *King Henry IV.* P. II.

“ Did he *suspire*, that light and weightless down

“ Perforce must move.” STEEVENS.

Both instances imply that *suspire* refers to a reclined
or

or prostrate state of the body, with the face upward.

HENLEY.

531. ———a gracious creature born.] Gracious, i. e. graceful. STEEVENS.

543. Grief fills the room up of my absent child,]

“ Perfruitur lachrymis, et amat pro conjuge luctum.” Lucan, lib. ix.

A French poet, Maynard, has the same thought:

“ Men dœuil me plaît et me doit toujours plaire,

“ Il me tient lieu de celle que je plains.” MALONE.

549. ———had you such a loss as I,

I could give better comfort——] This is a sentiment which great sorrow always dictates. Whoever cannot help himself, casts his eyes on others for assistance, and often mistakes their inability for coldness. JOHNSON.

557. There's nothing in this, &c.] The young prince feels his defeat with more sensibility than his father. Shame operates most strongly in the earlier years; and when can disgrace be less welcome than when a man is going to his bride? JOHNSON.

595. How green, &c.] Hall, in his Chronicle of Richard III. says, “ —what neede in that grene worlde the protector had,” &c. HENDERSON.

597. —true blood,] The blood of him that has the just claim. JOHNSON.

The expression seems to mean no more than innocent blood in general. REMARKS.

604. No scape of nature,—] The old copy reads: —No scope, &c. STEEVENS.

The

The word *abortives*, in the latter part of this speech, referring apparently to these *scapes of nature*, confirms the emendation of the old copy that has been made.

MALONE.

624. ———*they would be as a call*] The image is taken from the manner in which birds are caught; one being placed for the purpose of drawing others to the net, by his note or *call*.

MALONE.

626. *Or, as a little snow,—*] Bacon, in his *History of Henry VII.* speaking of Simnel's march, observes, that "their *snow-ball* did not gather as it went."

JOHNSON.

632. —strong *actions*:—] The oldest copy reads —strange *actions*: the folio 1632—*strong*. STEEVENS.

ACT IV.

Line 17. *YOUNG* gentlemen, &c.] It should seem that this affectation had found its way into England, as it is ridiculed by Ben Jonson in the character of Master Stephen in *Every Man in his Humour*. Again, in Beaumont and Fletcher's *Queen of Corinth*, Onos says:

"Come let's be *melancholy*."

Again, in Lilly's *Midas*, 1592: "*Melancholy!* is *melancholy* a word for a Barber's mouth? Thou should'st say,

say, heavy, dull, and doltish : *melancholy* is the crest of courtiers, and now every base companion, &c. says he is *melancholy*." Again, in the *Life and Death of the Lord Cromwell*, 1613 :

" My nobility is wonderful *melancholy*.——

" Is it not *most gentleman-like to be melancholy* ?"

STEEVENS.

Lilly, in his *Midas*, ridicules the affectation of *melancholy*, " Now every base companion, being in his *muble fubles*, says, he is *melancholy*.—Thou should'st say thou art *lumpish*. If thou encroach on our courtly terms, wee le trounce thee."

FARMER.

68. ———*would drink my tears,*

And quench this fiery indignation,] These last words are taken from the Bible. In the Epistle to the Hebrews, we read—" a certain fearful looking for of judgment and *fiery indignation*." ch. x. ver. 27.

WHALLEY.

108. *Or, Hubert, if you will, cut out my tongue,*] This is according to nature. We imagine no evil so great as that which is near us.

JOHNSON.

114. *No, in good sooth, &c.*] The sense is : *the fire*, being created not to hurt, but to comfort, is dead with grief for finding itself used in acts of cruelty, which, being innocent, I have not deserved.

JOHNSON.

117. *There is no malice in this burning coal;*] Dr. Grey says, " that *no malice in a burning coal* is certainly absurd, and that we should read :

" *There is no malice burning in this coal.*"

STEEVENS.

143. Go closely in with me;] *i. e.* secretly, privately. So, in *Albumazar*, 1610, act iii. sc. 1.

“ I’ll entertain him here, mean while, steal you

“ *Closely* into the room,” &c.

Again, in *The Atheist’s Tragedy*, 1612, act iv. sc. 1.

“ Enter Frisco *closely*.”

147. *This once again—was once superfluous:] This one time more was one time more than enough.*

JOHNSON.

It should be remembered that king John was at present crowned for the *fourth* time. STEEVENS.

154. *To guard a title that was rich before,] To guard, is to fringe.* JOHNSON.

173. *They do confound their skill in covetousness:] i. e.* Not by their avarice, but in an eager emulation, an intense desire of excelling; as in *Henry V.*

“ But if it be a sin to *covet* honour,

“ I am the most offending soul alive.”

THEOBALD.

177. ———in *hiding* of the fault,
Than did the fault——] Fault means *blemish*. STEEVENS.

184. *Some reasons of this double coronation
 I have possess’d you with, and think them strong;
 And more, more strong (when lesser is my fear)
 I shall endue you with:——]* I have told you some reasons, in my opinion *strong*, and shall tell more *yet stronger*; for the stronger my reasons are, the *less is my fear* of your disapprobation. This seems to be the meaning. JOHNSON.

192. To sound the purposes——] To declare, to publish the desires of all those. JOHNSON.

199. If, what in rest you have,——] The argument, I think, requires that we should read,

If what in rest you have, in right you hold *not*.—
The word *not* might have dropped out at the press. If this was not the case, and the old reading be the true one, there ought to be a note of interrogation after the word *exercise*, at the end of the sentence; so that the meaning might be—*If you are entitled to what you now quietly possess, why then should your fears move you, &c.* MALONE.

Perhaps we should read,

If what in *wrest* you have, in right you hold.——
i. e. if what you possess by an act of seizure or violence, &c.

So again in this play:

The imminent decay of *wrested* pomp.

Wrest is a substantive used by Spenser, and by our author in *Troilus and Cressida*. STEEVENS.

The emendation proposed by Mr. Steevens is its own voucher. If *then* and *should* change places, and a mark of *interrogation* be placed after *exercise*, the full sense of the passage will be restored:

“ If, what in *wrest* you have, in right you hold,
“ Why *should* your fears (which as they say attend
“ The steps of wrong) then move you to mew up
“ Your tender kinsman, and to choak his days
“ With barbarous ignorance, and deny his youth
“ The rich advantage of good exercise ?”——

HENLEY.

204. ————*good exercise :*] In the middle ages the whole education of princes and noble youths consisted in martial exercises, &c. These could not be easily had in a prison, where mental improvements might have been afforded as well as any where else ; but this sort of education never entered into the thoughts of our active, warlike, but illiterate nobility. PERCY.

221. *Between his purpose and his conscience,*] Between his consciousness of guilt, and his *design* to conceal it by fair professions. JOHNSON.

222. *Like heralds, 'twixt two dreadful battles set :*] But heralds are not planted, I presume, in the midst betwixt two lines of battle ; though they, and trumpets, are often sent over from party to party, to propose terms, demand a parley, &c. I have therefore ventured to read, *sent*. THEOBALD.

This Dr. Warburton has followed without much advantage ; *set* is not *fixed*, but only *placed* ; heralds must be *set* between battles, in order to be *sent* between them. JOHNSON.

224. *And, when it breaks——*] This is but an indelicate metaphor, taken from an imposthumated tumour. JOHNSON.

254. *From France to England.——*] The king asks *how all goes in France ?* the messenger catches the word *goes*, and answers, that *whatever* is in France *goes* now into England. JOHNSON.

260. *O, where hath our intelligence been drunk ?*

Where hath it slept ?] So, in *Macbeth* :

“ Was

“ Was the hope drunk

“ Wherein you drest yourself? hath it *slept* since?”

STEEVENS.

304. *Deliver him to safety,——]* That is, *Give him into safe custody.* JOHNSON.

331. *———five moons were seen to-night, &c.]*

This incident is mentioned by few of our historians: I have met with it no where but in *Matthew of Westminster* and *Polydore Virgil*, with a small alteration. These kinds of appearances were more common about that time, than either before or since. GREY.

This incident is likewise mentioned in the spurious copy of the play. STEEVENS.

347. *———slippers (which his nimble haste*

Had falsely thrust upon contrary feet)] I know not how the commentators understand this important passage, which in Dr. Warburton's edition is marked as eminently beautiful, and, on the whole, not without justice. But Shakspeare seems to have confounded the man's shoes with his gloves. He that is frightened or hurried may put his hand into the wrong glove, but either shoe will equally admit either foot. The author seems to be disturbed by the disorder which he describes. JOHNSON.

Dr. Johnson forgets that ancient *slippers* might possibly be very different from modern ones. Scott, in his *Discoverie of Witchcraft*, tells us: “ He that receiveth a mischance, will consider, whether he put not on his shirt the wrong side outwards, or his *left shoe* on his *right foot*.” One of the jests of Scogan by

Andrew Borde, is how he defrauded two Shoemakers, one of a *right foot* boot, and the other of a *left foot* one. And Davies, in one of his epigrams, compares a man to “a soft-knit *hose that serves each leg.*”

FARMER.

In the *Fleire*, 1615, is the following passage: “——This fellow is like your *upright shoe*, he will serve either foot.” From this we may infer, that some shoes could only be worn on that foot for which they were made. And Barrett in his *Alvearie*, 1580, as an instance of the word *wrong*, says: “——to put on his *shoes wrong.*” Again, in *A merye Jest of a Man that was called Howleglas*, bl. let. no date: “Howleglas had cut all the lether for the *lefte foote*. Then when his master sawe all his lether cut for the *lefte foote*, then asked he Howleglas if there belonged not to the *lefte foote* a *righte foote*? Then sayd Howleglas to his maister, If that he had tolde that to me before, I would have cut them, but an it please you I shall cut as mani *right shoone* unto them.” STEEVENS.

See Martin's *Description of the Western Islands of Scotland*, 1703, p. 207: “The generality now only wear shoes having one thin sole only, and *shaped after the right and left foot*, so that what is for one foot will not serve the other.” The meaning seems to be, that the extremities of the shoes were not round or square, but were cut in an oblique angle, or aslant from the great toe to the little one. See likewise, the *Philosophical Transactions abridged*, vol. iii. p. 432, and vol. vii. p. 23, where are exhibited shoes and sandals shaped

shaped to the feet, spreading more to the outside than the inside.

TOLLET.

358. *It is the curse of kings, &c.*] This plainly hints at Davison's case, in the affair of Mary queen of Scots.

WARBURTON.

372. *Quoted—*] i. e. observed, distinguished.

STEEVENS.

381. *Hadst thou but shook thy head, &c.*] There are many touches of nature in this conference of John with Hubert. A man engaged in wickedness would keep the profit to himself, and transfer the guilt to his accomplice. These reproaches vented against Hubert are not the words of art or policy, but the eruptions of a mind swelling with consciousness of a crime, and desirous of discharging its misery on another.

This account of the timidity of guilt is drawn *ab ipsis recessibus mentis*, from the intimate knowledge of mankind, particularly that line in which he says, that *to have bid him tell his tale in express words*, would have *struck him dumb*; nothing is more certain, than that bad men use all the arts of fallacy upon themselves, palliate their actions to their own minds by gentle terms, and hide themselves from their own detection in ambiguities and subterfuges.

JOHNSON.

420. The spurious play is divided into two parts, the first of which concludes with the king's dispatch of Hubert on this message; the second begins with "Enter Arthur," &c. as in the following scene.

STEEVENS.

435. *Whose private, &c.] i. e. whose private account of the Dauphin's affection to our cause, is much more ample than the letters.* POPE.

439. ———or e'er *we meet.] This phrase, so frequent in our old writers, is not well understood. Or is here the same as ere, i. e. before, and should be written (as it is still pronounced in Shropshire) ore. There the common people use it often. Thus, they say, Ore to-morrow, for ere or before to-morrow. The addition of ever, or e'er, is merely augmentative.*

That *or* has the full sense of *before*, and that *e'er* when joined with it is merely augmentative, is proved from innumerable passages in our ancient writers, wherein *or* occurs simply without *e'er*, and must bear that signification. Thus, in the old tragedy of *Master Arden of Feversham*, 1599, quarto (attributed by some, though falsely, to Shakspeare), the wife says:

“He shall be murdered *or* the guests come in.”

Sig. H. B. III.

PERCY.

That *or* should be written *ore*, I am by no means convinced. The vulgar pronunciation of a particular county ought not to be received as a general guide. *Ere* is nearer the Saxon primitive, ær. STEEVENS.

448. ———*reason now.] To reason, in Shakspeare, is not so often to argue, as to talk.* JOHNSON.

486. ———*a holy vow;*

Never to taste the pleasures of the world,] This is a copy of the vows made in the ages of superstition and chivalry. JOHNSON.

491. —the worship of revenge.] The worship is the dignity, the honour. We still say worshipful of magistrates. JOHNSON.

'Till I have set a glory to this hand,

By giving it the worship of revenge.] I think it should be—a glory to this head—Pointing to the dead prince, and using the word *worship* in its common acceptation. A *glory* is a frequent term:

“Round a Quaker’s beaver cast a *glory*,” says Mr. Pope: the solemn confirmation of the other lords seems to require this sense. The late Mr. Gray was much pleased with this correction. FARMER.

The old reading seems right to me, and means—*'till I have famed and renowned my own hand by giving it the honour of revenge for so foul a deed.* *Glory* means splendour and magnificence, in Matthew iv. 29. So, in Markham’s *Husbandry*, 1631, p. 353: “But if it be where the tide is scant, and doth no more but bring the river to a *glory*,” *i. e.* fills the banks without overflowing. So, in act ii. sc. 2. of this play:

“Oh, two such silver currents, when they join,

“Do glorify the banks that bound them in.”

A thought almost similar to the present, occurs in Ben Jonson’s *Catiline*, who, act iv. sc. 4. says to Cethegus: “When we meet again we’ll sacrifice to liberty. *Cet.* And revenge. That we may praise our hands once!”

i. e. Oh! that we may set a *glory*, or procure honour and praise, to our *hands*, which are the instruments of action. TOLLET.

504. ———*true defence* ;] *Honest defence* ; defence in a *good cause*. JOHNSON.

511. *Do not prove me so ;*
Yet, I am none :—————] Do not make me a murderer by compelling me to kill you ; I am *hitherto* not a murderer. JOHNSON.

521. ———*your toasting-iron*,] The same thought is found in *King Henry V.* “I dare not fight, but I will wink and hold out mine *iron*. It is a simple one, but what though? it will *toast cheese*.” STEEVENS.

547. *There is not yet, &c.*] I remember once to have met with a book, printed in the time of Henry VIII. (which Shakspeare possibly might have seen) where we are told that the deformity of the condemned in the other world is exactly proportioned to the degrees of their guilt. The author of it observes how difficult it would be, on this account, to distinguish between Belzebub and Judas Iscariot.

STEEVENS.

573. *The un-owed interest*——] *i. e.* the interest which has no proper owner to claim it. STEEVENS.

580. *The imminent decay of wrested pomp.*] *Wrested pomp* is greatness obtained by violence. JOHNSON.

581. ———*and cincture*——] The old copy reads—*center*, probably for *ceinture*, Fr. STEEVENS.

ACT V.

Line 20. ——— *A gentle convertite,*] *A convertite* is a *convert*. So, in Marlow's *Jew of Malta*, 1633:

“No, governour, I'll be no *convertite*.”

STEEVENS.

60. ——— *Forage, and run*] To *forage* is here used in its original sense, for to *range abroad*. JOHNSON.

74. *Mocking the air with colours*——] He has the same image in *Macbeth*:

“Where the Norwegian banners flout the sky,

“And fan our people cold.”

JOHNSON.

From these two passages, Mr. Gray seems to have formed the first stanza of his celebrated ode:

“Ruin seize thee, ruthless king!

“Confusion on thy banners wait!

“Though fann'd by conquest's crimson wing,

“They mock the air in idle state.” MALONE.

80. *Away then, with good courage; yet I know,*

Our party may well meet a prouder foe.] Faulconbridge means; for all their boasting, I know very well that our party is able to cope with one yet prouder and more confident of its strength than theirs.

STEEVENS.

82. ——— *at St. Edmund's-Bury.*] I have ventured to fix the place of the scene here, which is specified by

by none of the editors, on the following authorities. In the preceding act, where Salisbury has fixed to go over to the Dauphin; he says,

Lords, I will meet him at St. Edmund's-Bury.

And count Melun, in this last act, says,

———*and many more with me,*

Upon the altar at St. Edmund's-Bury;

Even on that altar, where we swore to you

Dear amity, and everlasting love.

And it appears likewise from *The Troublesome Reign of King John*, in two parts (the first rough model of this play), that the interchange of vows betwixt the Dauphin and the English barons, was at *St. Edmund's-Bury*.

THEOBALD.

84. ———*the precedent, &c.] i. e. the original treaty between the Dauphin and the English lords.*

STEEVENS.

117. *And grapple thee, &c.]* The old copy reads: *And cripple thee, &c.* Perhaps our author wrote *gripple*, a word used by Drayton in his *Polyolbion*, song 1.

“That thrusts his *gripple* hand into her golden maw.”

STEEVENS.

125. *Between compulsion, and a brave respect!]* This *compulsion* was the necessity of a reformation in the state; which, according to Salisbury's opinion (who, in his speech preceding, calls it an *enforced cause*), could only be procured by foreign arms: and the *brave respect* was the love of his country.

WARBURTON.

145. ———*an angel spake :*] The Dauphin does not yet hear the legate indeed, nor pretend to hear him; but seeing him advance, and concluding that he comes to animate and authorise him with the power of the church, he cries out, *at the sight of this holy man, I am encouraged as by the voice of an angel.* JOHNSON.

186. ———*as I have bank'd their towns?*] *Bank'd their towns* may mean, thrown up entrenchments before their towns.

The spurious play of *King John*, however, leaves this interpretation extremely disputable. It appears from thence, that these salutations were given to the Dauphin as he *sailed along the banks* of the river. This I suppose Shakspeare calls *banking* the towns.

“ ———from the hollow holes of Thamesis

“ Echo apace replied, *Vive le roy!*

“ From thence along the wanton rolling glade

“ To Troynovant, your fair metropolis.”

We still say to *coast* and to *flank*; and to *bank* has no less of propriety, though it is not reconciled to us by modern usage. STEEVENS.

215. *This unhair'd sauciness, and boyish troops,*] Another reading might be recommended :

This unair'd sauciness, ———

i. e. *untravell'd* rudeness. In this sense the word is used in the *Queen of Corinth*, by Beaumont and Fletcher :

“ ———’tis a main posture,

“ And to all *unair'd* gentlemen will betray you.”

Again, in the *Winter's Tale* : “ ———though I have been,

been, for the most part, *aired* abroad, I desire to lay my bones," &c. STEEVENS.

220. ————*take the hatch*;] To *take the hatch*, is to leap the hatch. To take a hedge or a ditch, is the hunter's phrase. STEEVENS.

So, in Massinger's *Fatal Dowry*, 1632:

"I look about and neigh, *take hedge* and ditch,

"Feed in my neighbour's pastures." MALONE.

231. ————*like an eagle o'er his aiery towers*,] An *aiery* is the nest of an eagle. STEEVENS.

239. *Their needles to lances*,——] Here we should read *neelds*, as in the *Midsummer-Night's Dream*:

"Have with our *neelds* created both one flower." Fairfax has the same contraction of the word.

STEEVENS.

276. ————*Richard*——] *Sir Richard Faulconbridge*; —and yet the king a little before (act iii. sc. 2.) calls him by his original name of *Philip*. STEEVENS.

293. *Unthread the rude eye of rebellion*,] Shakspeare elsewhere uses the same expression, *threading dark-ey'd night*. STEEVENS.

306. ————*even as a form of wax*] This is said in allusion to the images made by witches. Holinshed observes, that it was alleged against dame Eleanor Cobham and her confederates, "that they had devised an image of wax, representing the king, which by their sorcerie by little and little consumed, intending thereby in conclusion to waste and destroy the king's person." STEEVENS.

319. ———*rated treachery*,] It were easy to change *rated* to *hated* for an easier meaning, but *rated* suits better with *fine*. The Dauphin has *rated* your treachery, and set upon it a *fine* which your lives must pay.

JOHNSON.

342. *Right in thine eye*.——] This is the old reading. *Right* signifies *immediate*. It is now obsolete. Some of the modern editors read, *pight*, *i. e.* pitched as a tent is ; others, *fight in thine eye*.

STEEVENS.

343. ———*happy newness, &c.*] Happy innovation, that purposed the restoration of the ancient rightful government.

JOHNSON.

350. —*tatter'd*——] For *tatter'd*, the folio reads *tottering*.

JOHNSON.

It is remarkable through such old copies of our author as I have hitherto seen, that wherever the modern editors read *tatter'd*, the old editions give us *totter'd* in its room. Perhaps the present broad pronunciation, almost particular to the Scots, was at that time common to both nations.

So, in Marlow's *King Edward II.* 1622 :

“ This *tottered* ensign of my ancestors.”

Again,

“ As doth this water from my *totter'd* robes.”

So, in *The Downfall of Robert Earl of Huntington*, 1601 :

“ I will not bid my ensign-bearer wave

“ My *totter'd* colours in this worthless air.”

STEEVENS.

356. *And your supplies,—*] The old copy has *supply*. There is no need of change. The poet has already used the word as a noun of multitude :

“ ———— for the great *supply*

“ *Are wreck'd three nights ago on Goodwin sands.*” MALONE.

416. *Is touch'd corruptibly ;*] *Corruptibly* for *corruptively*. The mistake was, however, probably the author's. MALONE.

431. *Leaves them : invisible his siege is now,*
Against the mind,—] Thus the old copy, except that it reads—*invisible and, &c.*

STEEVENS.

434. ———— *in their throng and press——*] In their tumult and hurry of resorting to the last tenable part. JOHNSON.

440. ———— you are born

To set a form upon that indigest

Which he hath left so shapeless and so rude.] A description of the Chaos, almost in the very words of Ovid :

Quem dixere Chaos, rudis indigestaque moles.

Met. 1.

WHALLEY.

452. This scene has been imitated by Beaumont and Fletcher, in *The Wife for a Month*, act iv.

STEEVENS.

453. *To thrust his icy fingers in my maw ;*] Decker, in the *Gul's Hornbook*, 1609, has the same thought :

“ ———— the

“ —the morning waxing cold, *thrust his frosty fingers* into thy bosome.”

Again, in a pamphlet entitled *The Great Frost, Cold Doings, &c. in London*, 1608. “The cold hand of winter is thrust into our bosoms.” STEEVENS.

There is so strong a resemblance, not only in the thought, but in the expression, between these lines and the following passages, that we may fairly suppose an imitation:

“ Oh I am dull, and the cold hand of sleep
 “ *Hath thrust his icy fingers in my breast,*
 “ And made a frost within me.” *Lust's Dominion.*

Again,

“ O poor Zabina, O my queen, my queen,
 “ Fetch me some water for my *burning breast,*
 “ To cool and comfort me with longer date.”

Tamburlaine, 1591.

Lust's Dominion, like many of the plays of that time, remained unpublished for a great number of years, and was first printed in 1657, by one Kirkman. It must, however, have been written before 1593, in which year Marlowe died. MALONE.

536. *If England to itself do rest but true.*] This sentiment is borrowed from the conclusion of the old spurious play :

“ If England's peers and people join in one,
 “ Nor pope, nor France, nor Spain, can do them
 wrong.” STEEVENS.

H

Shakspeare's

Shakspeare's conclusion seems rather to have been borrowed from these two lines of the old play :

“ *Let England live but true within itself,*

“ *And all the world can never wrong her state.*”

MALONE.

THE END.



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Annotations upon King John and King Richard II

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